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The AMERICAN HOME

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ON THE HEARTH OF THE AMERICAN HOME

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From Mr. and Mrs. Philip Barbour, Rimini, Montana

Home of Mr. and Mrs. David B. Lyman, Stockton, California

THOSE who own or collect Currier & Ives prints may be interested in the following news: Mr. Charles Messer Stow, of the New York Sun, asked ten famous collectors to vote on the best fifty small folio Currier & Ives. "The Express Train" appeared in the list of all

Home of Mr. and Mrs. M. L. Clark, Kirksville, Missouri

ten, thus giving it first place. Another interesting fact brought out in this series by the Sun is that between 1839 and 1885 Currier & Ives published some 7,500 different titles.

* * * *

In our November issue we mentioned the fact that one of our readers would like to correspond with other AMERICAN HOME readers. Since then we have had a similar request from Mrs. E. G. Emery, Petersburg, Ohio, and from Mrs. O. M. Hanson, 82 North Ave. C, Canton, Illinois. Mrs. Henry L. Nelson, 83 Lindell Ave., Leominster, Mass., would like to exchange letters too, especially with those readers interested in flowers.

* * * *

Owen D. Young in dedicating the General Electric Institute at Nela Park, Cleveland, made these pertinent remarks on home progress:

"There are only three rooms in a house. No big house has more than three, no matter what the numerical count may be. No small house has less than three, however cramped the quarters may be: a kitchen, a sitting room, and a bedroom. These are the heart of a house. Less we cannot have and more we cannot use. The kitchen, which is the work shop, must be convenient in layout and efficient in equipment. The sitting room must be attractive and comfortable. The bedroom must be quiet and airy. Then we have the physical essentials of a home. No citizen in this land should be so poor as to have less and no citizen of this land can ever be so rich as to buy more."

Home of Mr. and Mrs. Ralph E. Smeathers, Metuchen, New Jersey

Home of Dr. and Mrs. O. H. McCord, Woodruff, South Carolina

MRS. JEAN AUSTIN, Editor

Home of Mr. and Mrs. William Chapman, Richmond, Virginia

LEONARD BARRON, Horticultural Editor

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Richard Averill Smith

The rock garden is often the only practical solution for the difficult hillside site, and indeed it seems to be nature's grateful opportunity for us

Where there's a hill, there's a way!

Lilian C. Alderson

WHERE there's a hill, the way to make a rock garden is right before you. Failing the hill, you must open a valley with a steam shovel; for a rock garden on level ground has no reason.

Granted that you own some sort of up and down bit of friable earth into which you can push some big rough stones to hold soil and moisture, you have the beginning of your rock garden.

Some alpines prefer a northwestern exposure away from shade and drip. These are mostly tiny plants that need individual care and coddling. There are, however, many other sturdier plants of a semi-alpine habit of growth that can be relied on to make group effects.

The garden shown in these photographs slopes to southeast and has more shade in summer than most plants require, yet a fair proportion of its habitues seem to like it. The framework is a series of low retaining walls, dividing the area roughly into three levels. Between these walls single rocks of varied shapes are placed so as to offer a great variety of outline. Some are high, others are low, some flat, others ribbed, but all are large and sunk deep into the soil. This, by the way, is just good garden loam to which has been added an even quantity of an equal mixture of rotted cow manure and humus, on a naturally drained subsoil. That compost suits the majority of the hardier plants used in ordinary gardening. True alpines are more difficult to please and one has to distinguish between lime lovers and lime haters and know also just where to add the proper proportion of sand and granite chippings for best results.

A winding flight of rough stone steps runs up the hill, leading to the upper terrace. Here trees and shrubs with some evergreens form a natural background and with the help of a rose trellis serve to blot out a near-by house.

Late in May, when the pictures shown here were taken, the Red Mulberry trees were still covered with catkins shedding pollen and their bare branches cast a tender shadow.

On the upper slope dwarf Azaleas hinodegiri and hinomayo, dark Yews, and Golden Junipers joined in a riot of color, tactfully subdued by an under bedding of lavender and white Creeping Phlox and the sapphire blue Veronica teucrium rupestris. In the middle distance Dwarf Anchusa of the Forget-me-not flower was blooming next to the lively Daphne cneorum, while the powder-blue Phlox laphami stood on tiptoe between the Irish Junipers to prevent the pink Daphne from swearing at the Golden Alyssum tumbling over the rocks below. In the foreground Dicentra formosa had all but shed its heart-shaped blossoms, while the dwarf Iris pumila still boasted a few flowers.

Apricot Violas warmed to the first sun of summer, while the early Stonecrops, their roots snuggled in the crevices, covered the bare rocks with sprays of golden blossoms. Various Houseleeks (Sempervivums) were waiting for midsummer to send up their quaint red flowers.

The exquisite soft pink flowers of the Anemone hupehensis with the brilliant blue Plumbago larpentae bloomed late in this garden. Last of all the soft fuzzy pink balls of Sedum sieboldi turned scarlet overnight.

A great variety of prostrate Junipers lend interest to the garden at all seasons; squamata and tamariscifolia as single specimens, horizontalis glauca and communis depressa massed on the bank by the right side of the steps. Irish junipers and the taller chinensis columnaris form accenting points.

The half shaded bank under the leaning Mulberry tree was covered with Hybrid Polyanthus in tones of soft primrose and bronze that flowered from the middle of April until the end of May.

Immediately above them on the topmost terrace a flagged path, bordered with the blue intermediate Iris Fritjof, leads to a diminutive shed in keeping with the general scale of the rock garden.

This matter of scale determines the ultimate success or failure of any rock garden. Be it small or large the construction and plant materials used must be in proportion to the composition as a whole.

The botanist, looking for a medium in which to place his rare collection of alpines, builds his rock garden in the shape of an outdoor museum, with every specimen in place and each one neatly labeled. The gardener likely enough fashions an atrocious mound of brick and stone and soil and covers it with exotic plants.

We have neither the time nor the liking to devote to the cultivation of rare plants. But a real rock garden that fits into the general scheme as an integral part of the picture is a joyful thing.

There is the fun of adding to it year by year, and the game of connecting the various bits by means of informal paths and so linking up the parts to the whole.

Bulbs that leave such bare patches amongst the summer bloom in a diminutive rock garden, adapt themselves to growing naturally on either side of a winding path. Any and all of the Daffodils are lovely in massed planting from the Giant Trumpets, King Alfred, Emperor or Empress to the dainty Poet's Narcissus.

There are three types of Medium Trumpets that are easy to grow.

1. Conspicuus (Barrii), which has a yellow perianth and orange cup.

2. White Lady (Leedsii), white with primrose cup, a most prolific bloomer.

3. Of the Incomparabilis, two of the best are the famous Sir Watkin and the flaunting Lucifer.

Where the path enters a bit of natural woodland, or on the shady side of a rock garden, Primrose and Forget-me-nots may take the place of bulbs along the path. Larger and more informal groupings of bulbs alternating with Mertensia virginica fill in the open spaces. This so-called Virginia Cowslip has really Wedgwood blue flowers in pendant clusters and large light green leaves.

Evergreens lighten the dark days of winter, but for successful plantings near or under trees, we must limit our choice to those that are tolerant of shade and drip. Hemlocks and the various forms of Yew are invaluable for this purpose, and combine well with the more easily grown evergreen shrubs, such as Azalea, Leucothoe, and Mountain Laurel. Abalea hinodegiri is the best Azalea known for the rock garden. It is very hardy, has a spread of three to four feet, more than equal to its height and is smothered in masses of vivid, scarlet crimson flowers in May. Be sure not to allow any Moss Phlox near it, however. It combines successfully with white and blue flowers.

Anyone who has struggled to reconcile Rhododendrons to the exigencies of garden life will welcome the Leucothoe catesbaei in spite of its name. Leucothoes are easy to transplant, graceful in habit and especially adapted to informal planting. They bear their leaves in long sprays of glossy green, rising from the ground and arching like a fern. Their white flowers hang in graceful clusters

[*Please turn to page 175*]

Ascending steps of stone, ample in accommodation, and evenly rising but not formal in effect

An 18th Century background reflects the charm of Chippendale furniture

Drawing by William F. Cruger

by William F. Cruger

● *This is the first of a period furniture series*

So popular has our Period Furniture booklet been, we continue this series with period furnishings now in greatest vogue. The series will include Regency, Directoire, Modern, Louis XVI, peasant styles, with more to follow, if the series proves popular with our readers

To make this series as helpful as possible, we have asked leading department stores throughout the country to coöperate with us and set up for view rooms in each of the periods this series covers. Thus AMERICAN HOME *readers have authentic histories of each period, as well as buying information on the best contemporary designs for actually carrying out correct period rooms*

TO PROVIDE an atmopshere that is refreshing and gay, where even the simplest repast appears more appetizing, is the goal toward which we should strive in decorating the dining room. Here in the mellow coloring of a typical 18th-century background, with mahogany furniture in the style of England's most famous cabinetmaker, are a number of ideas which should help you achieve an inviting air for the dining room in your home.

The color scheme is based on that of the luxurious, high-piled Chinese rug which has a field of turquoise blue surrounded by a fretwork border in tones of old ivory, aubergine, green, and gold. These colors provide one of the best possible backgrounds for the rich beauty of mahogany, which is the wood we have chosen for the furniture. The wood wainscot and trim are painted and toned old ivory, and the walls above are canvassed and painted (they might have been papered) with a background of a lighter shade of turquoise blue with a Chinese floral design in white, green, aubergine, absinthe yellow, and touches of red. A seemingly modern, yet none the less authentic touch is to be noted in the narrow panels of old mirrors supporting a mirrored frieze. These sparkling panels not only serve to break up the wall spaces in an interesting manner, but also provide an intriguing redistribution of color and light. The ceiling is white with just a touch of pink.

On page 121 we show the treatment of the large window in this dining room, wherein we bring the garden indoors as well as provide a period setting for its songsters in keeping with the whole picture.

The present revival of 18th century decoration recalls the Chippendale fashion

Designed after the Chippendale manner are the mahogany pieces shown on this page. The Kittinger armchair, left, has characteristic leather upholstery put on with brass nailheads, and straight, square legs. Elaborate carving and a fretwork "gallery" around the top mark the little tripod table, below, another Kittinger piece. Beside it is a curved front chest of drawers with bracket feet and fretwork decoration down the front corners. From Elgin A. Simonds Company, Inc.

THE current vogue in decoration appears to be reaching back into the rich beauties of the middle 18th century as a welcome contrast to unadorned modernism and the severe lines of neo-classicism with which we have been surfeited for the past few years. In keeping with this trend, the ever popular Chippendale style of furniture is receiving renewed appreciation and favor. Perhaps it would be well to refresh our knowledge of this style.

The Chippendale era in furniture is credited chiefly to the second of the three Thomas Chippendales, who, in 1752 moved his office to St. Martin's Lane, London. It was this shop which eventually became the meeting place of the smart people of the day. Well-to-do Englishmen of the period were fond of traveling, and, in the delightfully intimate atmosphere of Chippendale's shop, they recounted the observations of their wanderings, exchanged criticisms; and in this manner the great cabinetmaker received up-to-the-minute fashion notes and inspiration for many of his designs. But the advantages of making his shop a popular rendezvous had even more direct results. People came, talked—and bought furniture.

Among the profession, a furniture designer is known by his chairs, and a study of those made by Chippendale will afford a sound basis on which to judge the importance of his work. The earliest Chippendale chairs were little more than an adaptation of the Dutch and decorated Queen Anne styles. The chief features of these styles, such as the cabriole legs with club or claw and ball feet, were retained; and Chippendale's contribution was a more graceful development through finer proportion, lighter construction, and the enrichment of the knees of the legs and the chair backs with beautiful carving of floral and acanthus motifs, masks, and animal heads. This early type was next blended with the styles of Louis XIV and Regency. The cabriole legs took on the typical French curve, and carved ornamentation assumed the Rococo character. Chinese Chippendale was first introduced about 1745 and enjoyed but little success as the conservative element regarded the style as too "modernistic." The Louis XV style then inspired Chippendale, and he combined Chinese details with it. This was followed by the Neo-Gothic influence, which enjoyed but scant popularity. In 1755 the Chinese style was again revived and achieved a tremendous vogue. The barbaric beauty of the Oriental style offered a welcome change from the traditional furniture and the austere lines of the classic Italian architecture then in vogue. The chief obstacle to the development of the Oriental style was that few designers understood it well enough to handle it. While Chippendale himself designed many fantastic Chinese pieces, those he actually carried out were for the most part of good proportion, sound design, and excellent construction. Some of his admirers believe he created his worst Chinese designs in a subtle effort to discourage his clients' taste for the style. It is at least an amusing defense. Chippendale loved color, and, in the lacquered treatment of his Chinese creations, he found ample opportunity for color expression. In addition to his well-known fret-work and lattice designs, Chippendale created many pieces of beech, the turnings of which simulated bamboo.

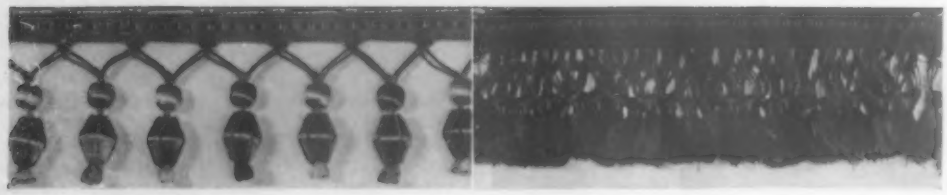
ADDITIONAL SERVICE

For those wishing complete 18th-century furniture information we have prepared the following leaflets (showing both Chippendale and Sheraton furniture):

18th Century Dining Room Furniture
18th Century Living Room Furniture
18th Century Bedroom Furniture

Send 10c in stamps for each leaflet wanted; 25c in stamps for all three leaflets.

Twin beds are made with typical carving and fretwork on head and foot boards, and straight legs, slightly bracketed. From Elgin A. Simonds Company, Inc. The handsome sofa, with its fine damask covering, repeats Chippendale nailheads, straight legs and stretchers, slightly curved back, and fretwork brackets. From Baker Furniture Factories



Handsome fringes for 18th-century rooms, from F. Schumacher & Co.

Chippendale's favorite wood was mahogany, and he was one of the first of the English cabinet makers to use it. Its remarkable adaptability to the requirements of the carver and its strength had much to do with the development of lighter and more graceful furniture. Although Chippendale was versed in the use of veneers, he worked mostly in the solid wood, even in his use of rosewood, which his contemporaries used principally as veneers. An exception to the use of solid wood is to be noted in Chippendale fret-work designs, most of which were cut out of thin wood and applied, and this accounts for sections of the original carving being missing in many antique pieces. Chippendale was originally trained as a carver and he used this form of enrichment more than any other throughout his career. His furniture carving is as noted for its excellence and delicacy as is that of Grinling Gibbons in the field of interior architecture. Inlay is never seen in true Chippendale pieces. Although Chippendale in his "Director" recommends the use of gilding, he rarely used it on his own work—the great exception being his elaborately carved and gilded mirrors.

Chippendale Called a Slave to Fashion

It has been said that, apart from his ladder-back chairs, with their horizontal rails of "riband" or pierced design (invented in his Conduit St. period) Chippendale deserves little credit for originality. His reputation was built on his ingenuity for adapting traditional forms and on his excellence as a cabinetmaker—and he was more the slave to fashion than its dictator. However, his own chief aim was to give his clients relief from the heavy, utilitarian furniture which prevailed until his time. That his style has lived and is today in high favor in our finest homes is certainly strong evidence that he imparted to his adaptations sound decorative merit.

In considering authentic decorative backgrounds for Chippendale furniture it must be remembered that the Chippendale era coincides with the Georgian periods in England and the reign of Louis XV in France. The homes of the wealthy were palatial affairs and elegance was considered before comfort. The development of architecture was away from the Renaissance style to the more classic Italian forms. The mania for collecting statuary was responsible for the popularity of wall niches and bracket supports. The favorite wall treatments of Georgian interiors was stone, marble, or plaster. When wood paneling was used it was generally painted. The preference today however, is for the natural wood stained and given a wax finish. One of the most popular treatments was wallpaper which had an increasing vogue from the middle of the 18th century on. The first papers were imported from China, and their most important characteristic is in their non-repeating patterns. Chippendale's favorite papers were of the treillage, balustrade, and scenic type. Floor coverings most appropriate to the period are the Oriental types of all-over design and those from China with scattered symbolic motifs, the most popular colors of the latter type being tan, blue, and gold.

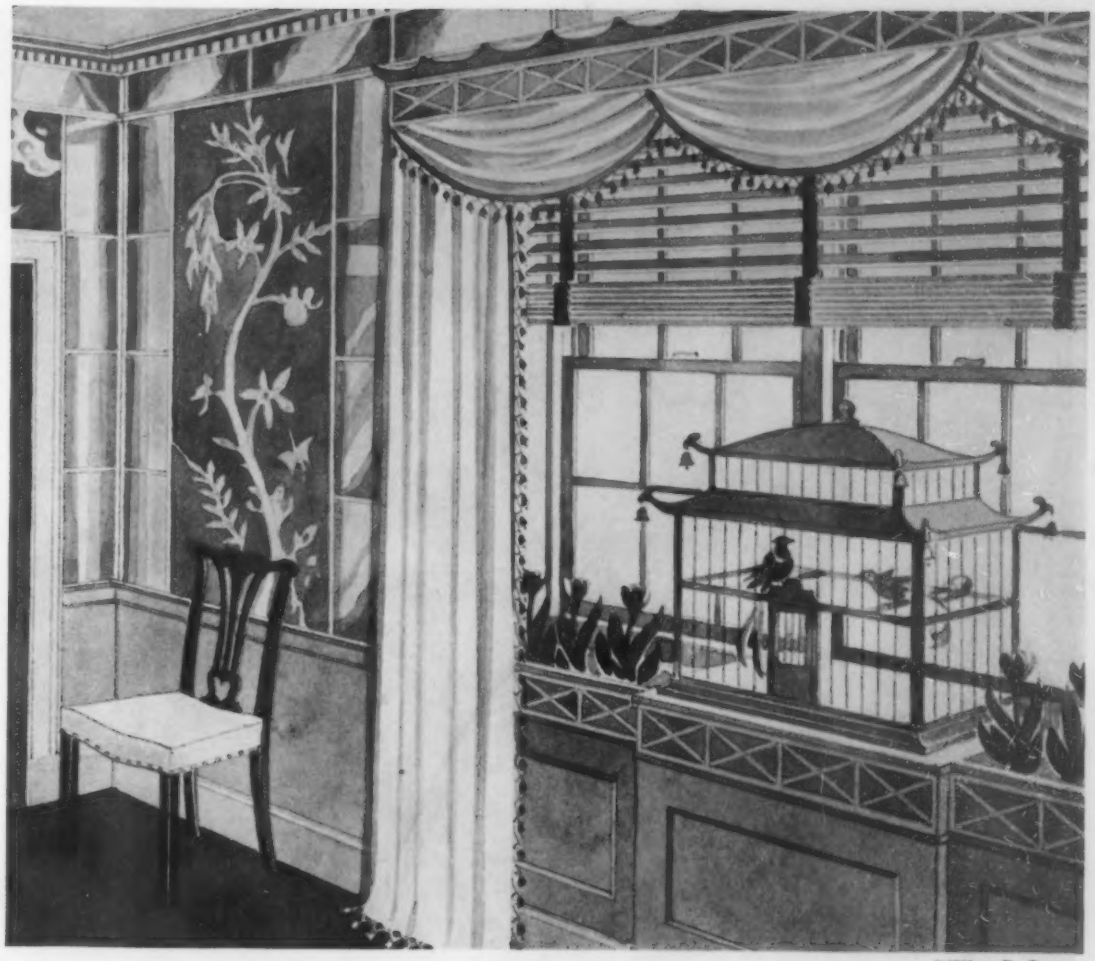
Wedgwood and Spode, and the real Chinese porcelains are especially appropriate. Crystal lighting fixtures and the use of mirrors are also correct and in keeping with today's taste.

Chinese pagodas and old figures in an antique thread Chippendale damask, at the upper right, and a semi-glazed English chintz, above, also with the Chinese motif, both from F. Schumacher & Co.

Wallpapers may have the Oriental motif, as in these two from Richard E. Thibaut, Inc. The upper one is done in silver on a yellow field, the lower in a variety of colors

An American Oriental rug from Karastan makes a fine foundation for an 18th-century room, and another suitable rug is one in a Chinese embroidery design having a multitude of harmonizing colors, from Bigelow Weavers

Adapting Chippendale designs to today's window treatments



William F. Cruger

IN THE matter of drapery designs, as well as in furniture, simplicity of design was, with Chippendale, the exception rather than a habit.

Chippendale reveled in the use of fringe, galloon, gimp, ropes and tassels; and the amount of trimming and material he used in carrying out his drapery treatments was so lavish that it would stagger the budget and taste of today's average home owner.

The designs on this page, therefore, are types which though based on Chippendale forms have the advantage of being considerably simplified and less costly.

At right, is a window treatment for our Chippendale dining room. The pagoda shaped cage with small golden bells at the roof corners is of wood frame, painted white, with gilded wires, and the shaped roof is of tin painted blue. The draperies are cream colored satin with a bell-shaped wooden fringe in blue, hung under a pagoda-capped valance box whose fretwork design is old ivory against a blue ground. White Venetian blinds with blue straps take the place of glass curtains.

Fig. 1, with the wood or tin shaped valance painted to simulate ropes and tassels and festooned heading, was inspired by the carved wood valances, though this adaptation is obviously more practical and less complicated for modern reproduction.

Fig. 2, with its shaped pelmet, is a type quite characteristic of Georgian interiors. The form of the pelmet is based on the ogee bracket foot and the serpentine front of a Chippendale desk. Such harmony of design between window treatments and furniture motifs offers a simple and almost inexhaustible source of design for the home decorator.

Fig. 3, illustrates another version of the Chinese Chippendale drapery; and the use of contrasting colors and material for valance and drops is in keeping with both the period and the present vogue for this type of decor.

FIG. 1

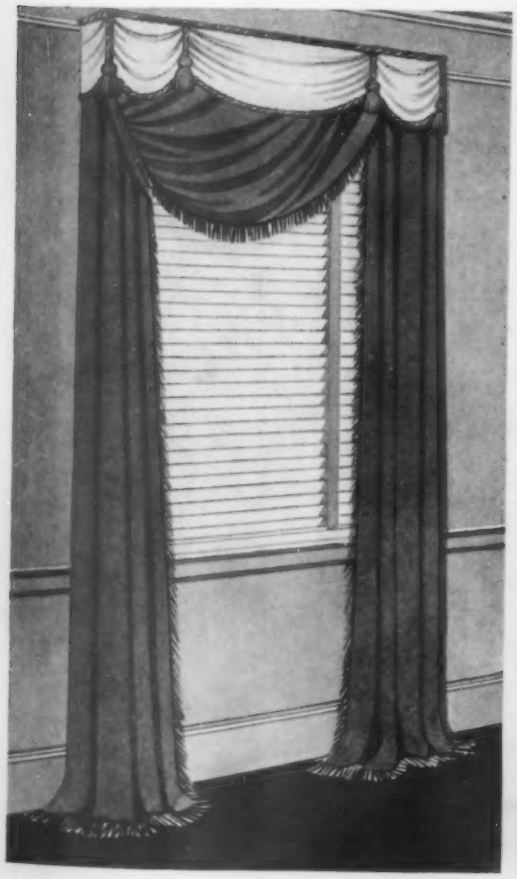


FIG. 2

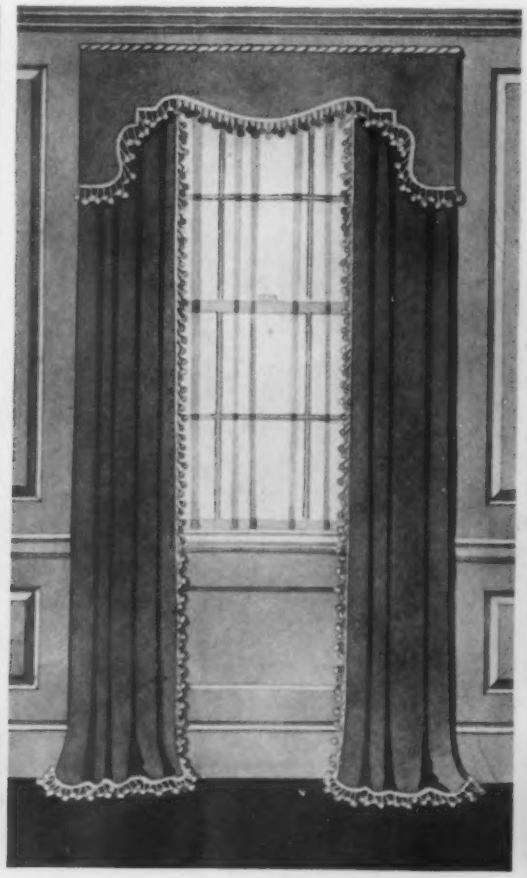


FIG. 3

Richard T. Looner

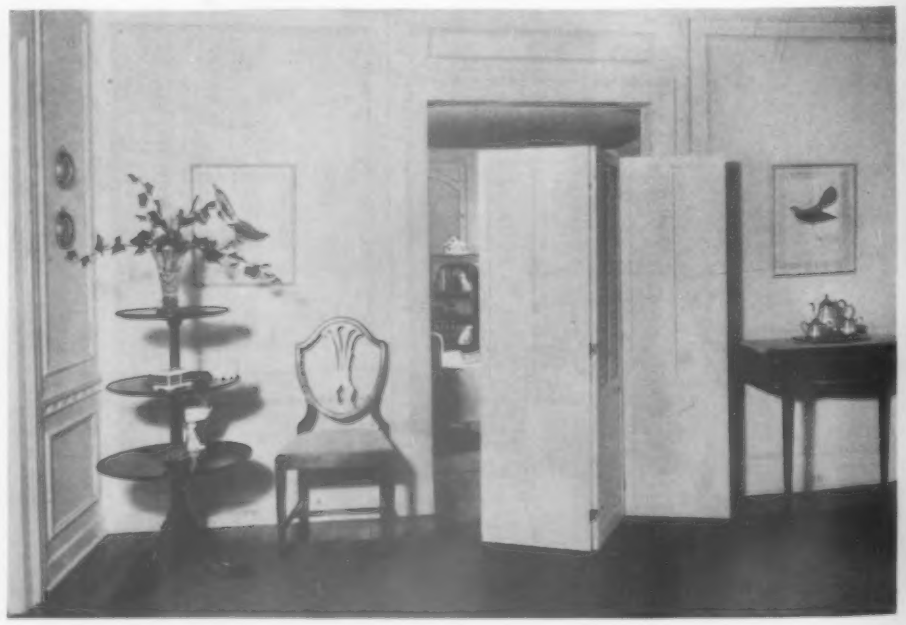
John Wanamaker, of Philadelphia, do a dining room for our 18th Century Portfolio

COÖPERATING with us this month, are John Wanamaker of Philadelphia, and Lord & Taylor of New York. Feeling that our series would be more complete, as well as more helpful, if contemporary designs now available on the market, were added to our historical stories, we have asked leading department stores throughout the country to set and hold for our readers' view, rooms decorated in the periods which we shall cover. Rooms are on view when you read this—and we know our readers will deeply appreciate this coöperation on the part of these stores.

The dining room on this page, illustrates perfectly a correct period room that is in no sense the oppressively stilted "period" room so often seen. Furnished in Sheraton pieces, Wanamaker's decorating staff have built a dignified, lovely room around a ten-piece dining room "set" the cost of which is but $265.

The lovely paneled walls are painted a soft old white. For sunny relief, the chairs have been covered in a yellow chenille, while the china cabinet and backs of chairs have been painted an antique white. Unlined chintz draperies of formal plume design, are dark green ground with creamy beige plumes. The thick cord edging of the curtains repeats the beige, and the knotted loops at the top repeat the ribbon motif joining the plumes in the chintz. White window shades with dark green tapes are used in place of glass curtains. Pots of ivy pick up the cool dark greens.

The buffet and its accessories are a striking combination. The superb crotch mahogany with its simple graceful lines, stands out against the old white of the walls, and a note of brilliant color is introduced in the quaint Victorian waxed flowers under globes of glass. The far end of the room, with its white shutter screen and charming bird prints, combine dignity and interest. The dumb-waiter, which of late has been relegated to the living room, is back in its correct place. Truly a simple but an entirely satisfactory background for our return to formal living.



Those of our readers who live or shop in Philadelphia, are extended a cordial invitation to visit this dining room to see it in all its lovely colors!

Lord & Taylor do a living room in the 18th century manner

F. M. Demarest

PINE walls and a beautiful Kirmanshah rug make a charming background for an 18th-century living room arranged especially for THE AMERICAN HOME by Lord & Taylor of New York. With the simple dignity that represents comfort and good taste, this room combines Sheraton and Chippendale pieces.

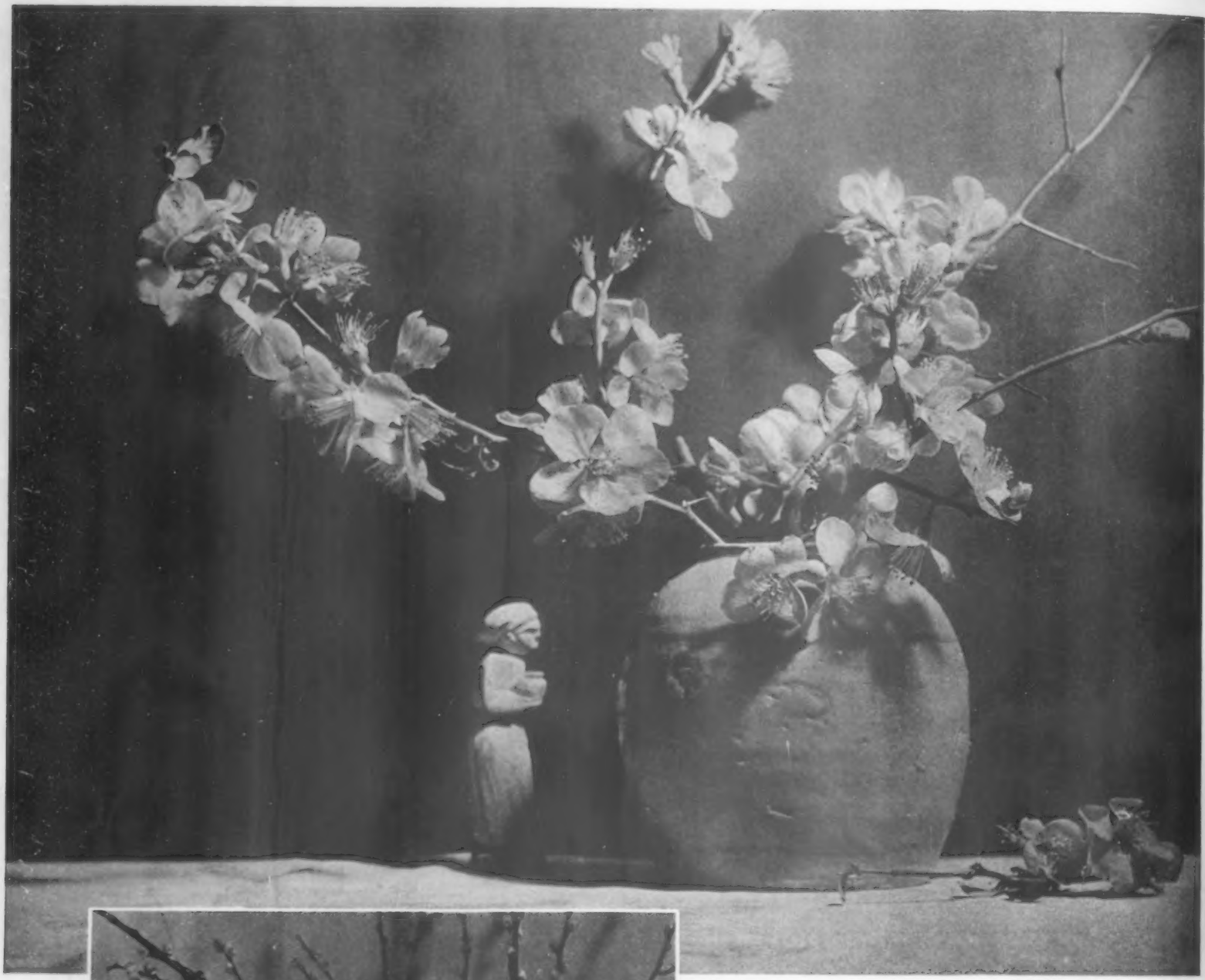
Honey-colored paneled walls, rich dark green and touches of brilliant crimson set the color pace. All of these shades are represented in the glazed chintz curtains, with crimson and honey-color flowers on a dark green background, and a pleated ruffle of honey color. Crimson is repeated in the Chippendale guest chair, with its characteristic carved decoration ($95). To our mind, no living room *is* a living room unless it has a place for books, and the Sheraton bookcase not only serves this purpose but is a beautiful piece of furniture as well. As was true of many Sheraton cabinets, it is built in three sections, the center one projecting beyond the sides, with swan neck pediment and traceried doors. Lined with gold dotted green paper, this cabinet may serve for the favorite books of the family and perhaps a few ornaments.

Many pieces of furniture designed by Sheraton had tapered legs, and sometimes they were turned to simulate bamboo. The little lamp table beside the bookcase is a piece of this sort, with the oval hardware Sheraton favored and leather top ($25).

As it well known, much of Chippendale's inspiration was drawn from Chinese sources, and examples of this tendency are the drop-leaf table at the end of the sofa, with its fretwork; the desk chair, upholstered in honey-colored leather ($19.75), and the hanging cabinet over the desk, with its mirror back and fretwork ($29.75). The knee-hole desk is especially well chosen for a small living room. It is of pine, with red leather top. The sofa itself, with characteristic Chippendale arched back, straight legs, and stretcher, is covered with honey-colored silk armure.

In front of the sofa is a coffee table showing Sheraton influence in its tapered legs, splayed feet, and pierced antique brass gallery ($39.50). The highly carved and heavily gilt mirror was a favorite of this period. Not only is it decorative in itself, but reflects the furniture opposite and tends to make the room seem larger.

This room, too, was built around pieces of moderate price, as indicated by the typical prices quoted—and is proof that living room, as well as dining room, may be done in the 18th century manner, and return maximum charm and dignity for a minimum cost.



All photographs by Joseph B. Wertz

These photographs will be reproduced in shadow boxes at THE AMERICAN HOME *booth in the International Flower Show in March*

Visions of Spring

Sylvia Starr and Joseph B. Wertz

THAT first bird call on a frosty morning signals the sudden lifting of our hearts, and thrills us with the glad seal of certainty that spring is here again, despite the leafless trees and still somnolent earth.

Often the second thrill comes with the glimpse of a branch of flowering shrub or fruit tree set in a vase on someone's sunny window sill, precocious harbinger of that vast miracle to follow.

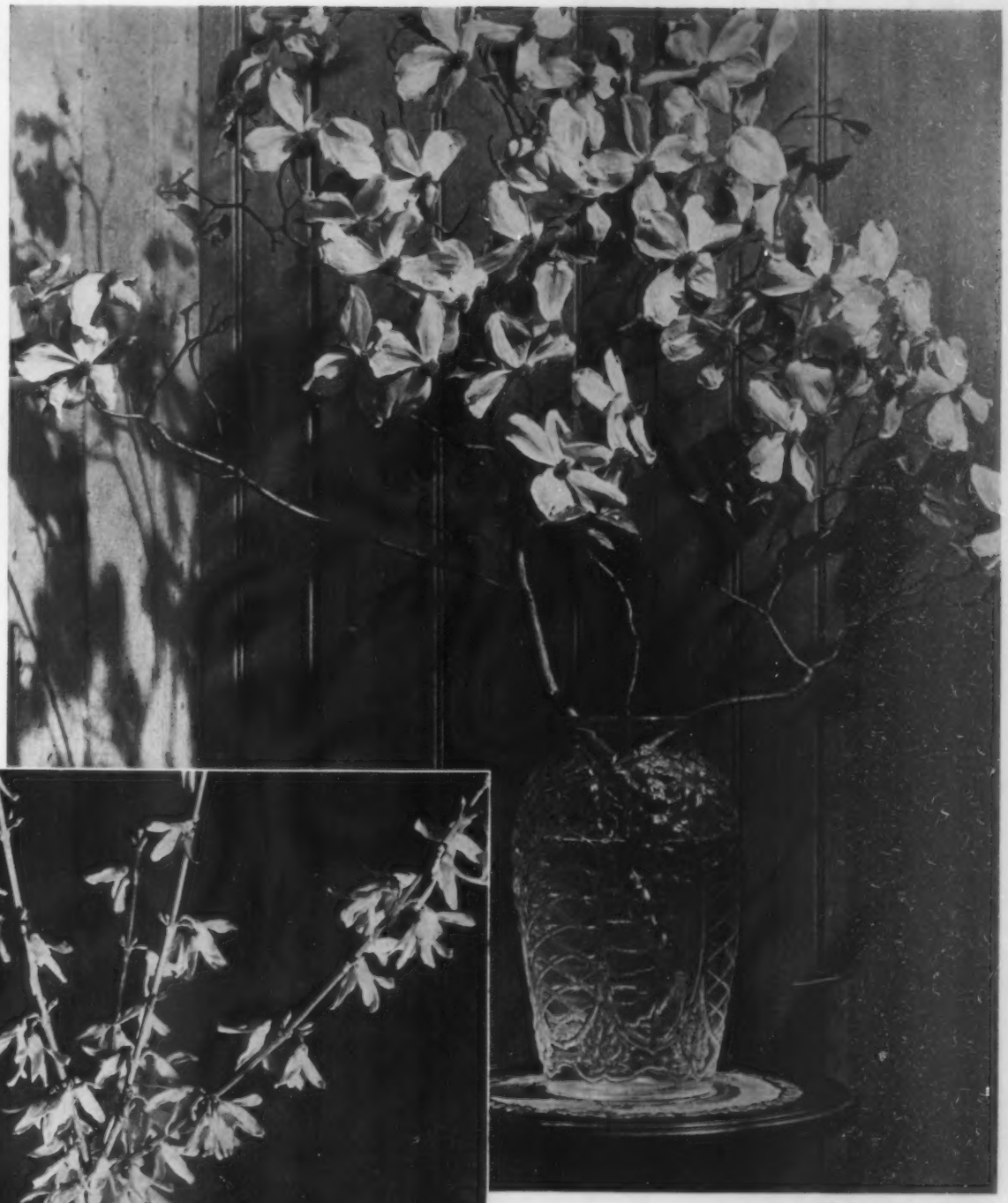
Foresight and a little patience are the requisites for this exciting foretaste; though some knowledge of the habits of the early blooming species is also a help. A very small amount of care suffices after the branches are placed in water indoors, but this care must be consistent. The room temperature should be neither too hot and dry, nor should it be allowed to drop suddenly at night and the water in the vase must be regularly replenished to counterbalance loss by evaporation.

One of the best known of the early blooming things is Forsythia whose clear, bright yellow flowers appear like gold confetti on the still leafless branches of its big cascad-

ing bushes long before the fruit trees open their buds. As soon as the Forsythia buds have begun to swell, long sprays may be brought in and placed in ample containers filled with water from which the chill has been taken off. If the buds show touches of yellow at the tips when brought in they will open within a few days, but if the buds are very small it may take two weeks for them to come out, especially if the temperature in the room drops much at night.

The Bridal Wreath (Spiraea prunifolia) is another early favorite and both the ordinary and double flowering Peach as well as the Crabapple, Cherry, Plum and Pear blossoms, though the latter are colorless and in some varieties have a peculiar scent which some people do not like. If you enjoy combining color with rich scent try the vivid orange-red of the Japan Quince, with a spray of the creamy pale, honey sweet Breath-of-Spring, Lonicera fragrantissima (Bush Honeysuckle).

The Pussy Willow is an old favorite and takes its place happily in any surroundings, but the Euro-



White Dogwood against white pine paneling. The bright canary-yellow of the Forsythia, at left, looks well in green or blue pottery

pean Black Alder (Alnus vulgaris) is perhaps more exotic in its display of tiny brown cones and long tassel like red catkins. Then there is the brilliant Red Bud and many species of Azalea and the Winter Flowering Jasmine (Jasminum nudiflorum), looks very much like the Forsythia but fragrant. It is not hardy North except near the coast. Much like it in effect is the Carolina Jasmin (Gelsemium sempervirens) which has no fragrance. When the buds of the Jasmin are almost ready to burst, the tips of the petals show mahogany red which fades as the flowers open. It can be forced very quickly.

So many of these shrubs and fruits put out their flowers before any leaves have appeared that the addition of a little wisely chosen extraneous greenery will often greatly aid the effectiveness of your arrangement, except of course in the case of Dogwood, Japan Quince, or Japanese Cherries, whose gnarled branches or fantastic twig forms are so highly decorative in themselves that they are always best treated in the Japanese manner, which stresses the choice of a single branch as much for its amusing lines as for the flowers

[*Please turn to page 158*]

The all-American annuals for 1934

JUST as variety is the spice of life, so novelty is the fountain of perpetual re-awakening interest in the plants of the garden. Annuals in their multitudinous varieties have been coming to the garden for these many years, many destined to fall quickly by the wayside, which is a silent but significant rebuke and the lesson to be learned is that many of them should have never been introduced at all.

Still, every gardener worth his salt enjoys the sheer fun of experimenting with new things. Even the veriest beginner in gardening can enjoy the gambol of gambling with the season's novelties. Remember that every accepted standard variety today was once in the novelty class, and if it still persists with us after many years, that is eloquent testimony to its inherent qualities.

That highly specialized branch of horticultural interest, which is spoken of as the "seed trade," embraces within its fold a number of men who are real progressive gardeners of the highest type. It is to their acumen, their perception of possibilities, and their appreciation of values that we owe much of the progress that has been made in the past years of development.

Now, the seedsmen themselves, in America particularly, are becoming introspective and by a canvass among themselves, through a committee headed by Mr. W. Ray Hastings as Chairman, there has been a field survey of the current supply of varieties so that the amateur today is not entering into such a speculative field of latent possibility of success or failure as was the case in the past.

The seedsmen of recent years have been voting annually on an All-American selection of novelties, and this season's winners are presented herewith. Guinea Gold Marigold and Golden Gleam Nasturtium were two of the outstanding selections of last season, and there is no danger about them losing the pinnacles of popularity that they have already achieved, but there are other and different things to look at.

Sunshine Calendula (which also carries another name—Chrysantha) easily achieved a leading position in the season's elimination contests. Coming to us from England with the repute of having originated in Australia, it offers something entirely different in Pot Marigold or Calendula. The flower is more graceful than in the old types and it is sometimes likened to a Chrysanthemum, and clear buttercup yellow.

The runner-up is an entirely new type of Petunia, a dwarf, named Pink Gem. As a possible forerunner of a race of miniatures in this showy plant, it is surely something to think about. It would lend brilliancy, for example, to a rock garden in a normally dull time of year, if you are not such a purist as to insist that only alpine plants may be admitted to the rock gardens.

A close contestant is Fairy Bouquet Linaria, which again is in the miniature class, simply by resemblance, however, because the Linaria flower looks very like a little Snapdragon. This new strain of Linaria only eight inches tall, runs pretty nearly the whole gamut of flower colors and is worth considering as an accessory in cut flower arrangements where a flower of dainty lightness is always welcome; and especially in miniature or boudoir arrangements. The plant, of course, is equally useful for bedding, and in pots and boxes.

Last year saw the first offering of a strain of Annual Canterbury-bells. An advance in this line in the 1934 offerings is that they now can be had in several selected separate colors. This strain will flower within the year if seed is started sufficiently early in the spring, indoors. Otherwise, unless you live in a favored section of

Sunshine (or Chrysantha) Calendula which has all the appearance of a Chrysanthemum

Above: Here's a Canterbury-bell with flowers the same year as it is sown

Fully double Giant Scabiosa with curled petals (below)

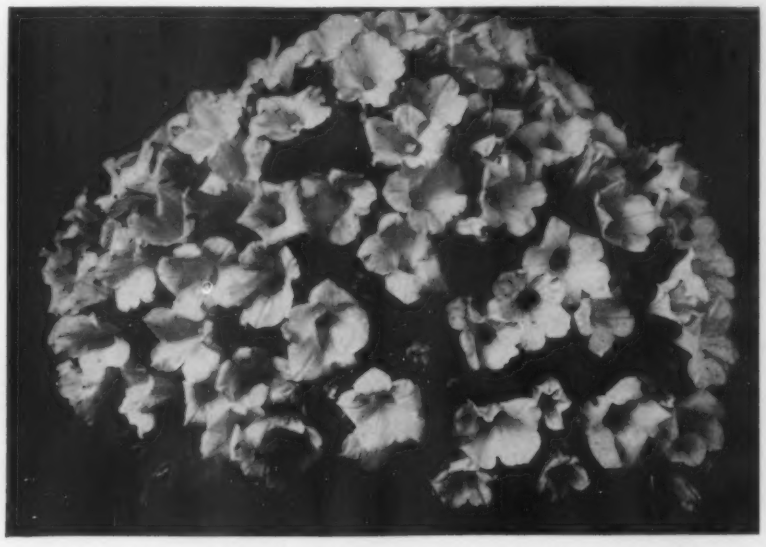
Dannebrog Verbena is intense scarlet with pure white eye

Like a miniature Snapdragon is the Fairy Bouquet Linaria

the South, you can hardly expect to get blooms from it the same season if sown outdoors. It is really a quick maturing type of

Dwarf Monarch. A modern strain of the Dwarf French Marigold

tinguished as the Dwarf Monarch strain. The combination of orange, yellow, and mahogany shades seen in this dainty little flower gives



An entirely different thing from the popular idea of Petunia, this Pink Gem is a compact dwarf

semi-doubleness is there and it offers a sporting chance.

While miniaturism has been noted as an outstanding characteristic of the novelties, there is on the other hand, Los Angeles Aster, described as a new supergiant type, the plant growing three feet tall, with proportionately large flowers! It is of California origin, and has a richly luxurious flower.

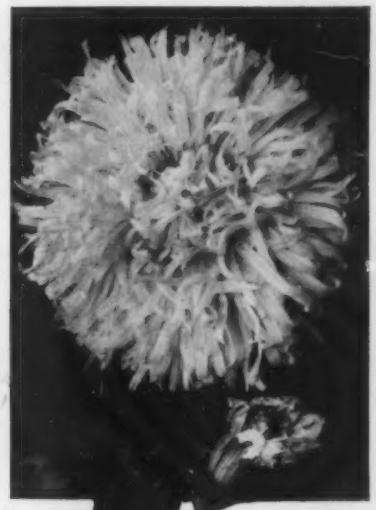
Also hailing from the Golden West, is a modern strain of Petunia, which rivals in the verbosely descriptive title name of Large-flowered Giant-fringed Fully-doubled Petunia. Normally fully doubled Petunias bear no seed. They do give pollen, however; and the production of giant Double Petunias has been a highly specialized undertaking by hand fertilizing selected single and semi-double Petunias with pollen from fully doubled flowers. The new strain is the product of one further step in careful selection along those lines. The mother of each seed is semi-double and the pollen-bearing organs are removed before they can fertilize the flowers, which are then protected by netting from possible cross insect fertilization. Each of these flowers is carefully hand fertilized from fully doubled flowers and thus the Giant Double Fringed Petunia came into being. The seed is hybrid first generation product from known parents —that is to say, known to the breeder, whose secret it is, however. Another fully doubled flower is the Giant Hybrid Scabiosa with notably deep flowers in which the long petals are so ample and so tightly packed as to obscure the stamens which conspicuously projected in the old type of "Pincushion" flower.

Photograph acknowledgments to: Franklin Waller Company, W. Atlee Burpee Company, Ferry-Morse Company, Bodger Seeds, and J. Horace McFarland Co.

The old Tulip-poppy (Hunnemannia) returns as a semi-double

A brilliant dazzler is the solid colored Spectrum Red Verbena

A modern giant is Aster Los Angeles: large flowers on 3 ft. plants



a biennial. Started early in February, for example, flowers can be had in the late summer, which will make it welcome where cultural conveniences are at hand.

There are two Verbenas, and both dazzling reds. One is a pure solid color, the other with a clear conspicuous white eye. Verbenas are often spoken of as "hot" flowers and these two claimants for favor certainly do not violate that characterization. Spectrum Red, suggestive name indeed, is the solid-colored one and Dannebrog is the bi-colored one. As its name might suggest, this latter originated in Denmark and is said to be of more compact growth than is ordinary in Verbena.

Compact and dwarf selections seem to be dominating in the season's introductions. In addition to those already mentioned there is a very dwarf type of French Marigold (Tagetes), which is distit an individual distinction and it is worthy a place as a low border or edging plant, and the flower lends itself also to dainty effects in certain cut flower arrangements.

The old Tulip-poppy (Hunnemannia), which in its normal single form is so old that it almost comes to many of the present generation as a novelty, has always had a real place in the garden for its clear bright sulphur-yellow flowers, two to three inches in diameter, on a background of gray-green foliage. It has been doing things and a semi-double form called Sunlight makes its bow. But, semi-double? Yes—to a certain degree, but the number of petals is uncertain and if your garden is so small that you only have an opportunity to have two or three plants of this particular thing, it may not entirely satisfy the grower's hopes. But, still the

Giant Double Fringed Petunia is a very carefully hand-bred product

Built-in cupboards

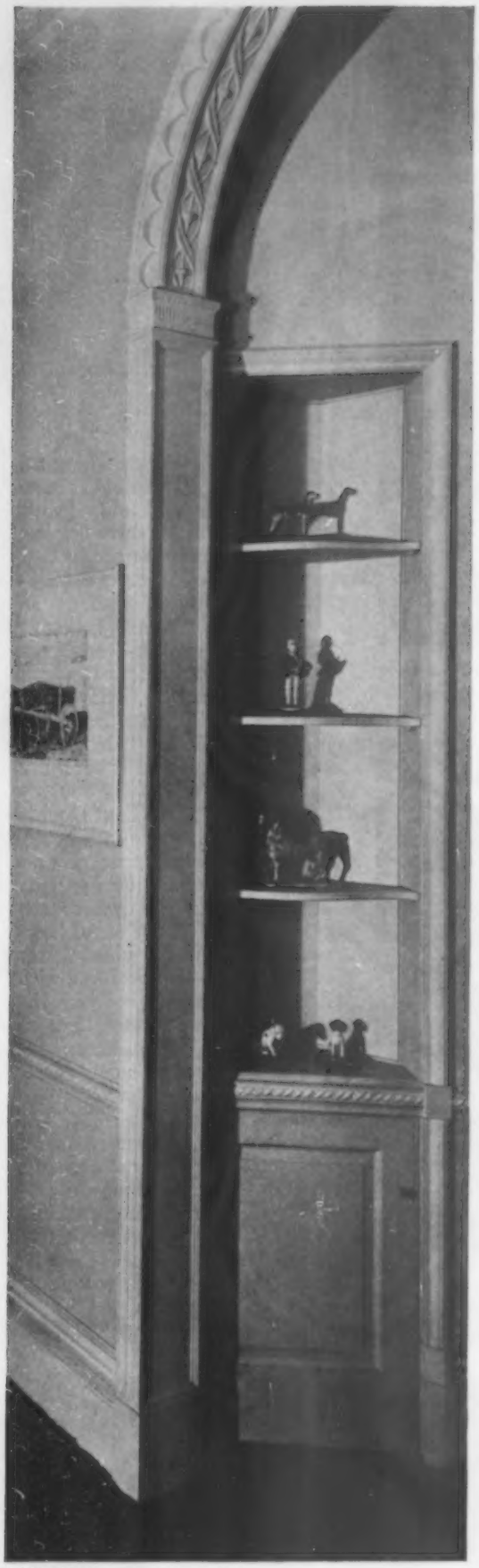


FIGURE 1

IN THE old days, the built-in cupboard was the place where the choicest pieces of the family china were kept, and for that reason it was generally in the best room or parlor, where it would show off to best advantage. Having this important place in the household scheme of things, it came to have a decorative importance which is just as true today as in the very beginning, and to be fashioned with much care as to design and finish.

It is an almost inviolable rule that corner cupboards be divided into upper and lower sections, separated by a counter. The lower section is usually closed off with a single door or a pair of doors, but considerable latitude may be exercised when it comes to the upper section. It may have doors or not; the shelves may have straight edges, or curved and scrolled; the backs may be curved, or form an angle; the inside may be painted a bright color, to contrast with the room or to set off the objects that are arranged within. The photographs assembled for the portfolio this month show some notable examples of cupboards of varied design, all adding interest and vitality to the rooms of which they are part.

For instance, figure 1 shows an otherwise uninteresting diagonal wall which becomes a decorative asset when curved shelves for choice bits of china are surrounded with fine moldings in an architectural feature of real

FIGURE 3

FIGURE 2

James Dwight Baum, Architect

distinction. Again, the dining room in figure 2, with its plaster walls, gains much from the cupboard with its characteristic Italian arch. H and L iron hinges add to the Colonial quality of the cupboard in figure 3.

Of an early period, when hinges were still quite visible, is this cupboard, figure 5, with its decorative H hinges. Instead of a single arch at the top, this has three, each with a slight offset, another favorite detail of early cupboards. Perhaps the finest type of all is the cupboard with a "shell" top, like figure 4, which also has the characteristic keystone at the top of the round head, delicately fluted pilasters at the sides, and a wide rounded projection in the center of each curved shelf to accommodate some large and important treasure that is a special favorite.

FIGURE 4

Quite often in the old days the cupboard was a part of the fireplace and its paneling system, as is the case with the cupboard in figure 6. This is a seventeenth-century type, with graceful scroll frame and, again, curved shelves. Many cupboards similar to this have been found in old Virginia and New England houses.

FIGURE 5 *Theodore Meyer, Architect*

FIGURE 6

FIGURE 7
Leslie Nichols, Architect

FIGURE 8
Theodore Meyer, Architect

The pine cupboard, figure 7, is an early seventeenth-century design, and is one of a pair in two corners of a charming dining room, with pine dado and toile wallpaper. The scroll edge here is particularly nice in shape, and the flutings at the sides add much to its decorative quality.

Built straight with the wall, and also part of the fireplace paneling system, is the simple and dignified dining-room cupboard in figure 8, with its decorative H-iron hinges. Quite similar in simplicity and proportion is the cupboard in figure 10, also in a dining room, but built in a corner and with fluted pilasters at each side.

A cupboard for books, fig. 9, has a complete lack of moldings in keeping with the Spanish interior of which it is a part.

FIGURE 9
Kenneth Gordon, Architect

FIGURE 10

PORTFOLIOS PREVIOUSLY PUBLISHED:
Fireplace, December, 1932; Distinctive Small Homes, April, 1933; Doorways, May, 1933; Stairway Details, July, 1933; Lighting Fixtures, August and September, 1933; Architectural Portfolio, October, December, 1933, and January, 1934
COMING IN MAY: PORTFOLIO OF PORCHES

FIGURE 11 *Hunt & Kline, Architects*

FIGURE 12

The builder of the cupboard in figure 12, which is in a very old house, must have had some original ideas of his own. The shallow, scalloped scroll at the top is quite individual. The interesting cross-paneling for the lower door was often used when there was a single door, not a pair.

A lovely example of late 18th-century New England cupboards is shown in figure 11, with H and L iron hinges, offset round-headed top, and numerous small panes in a conventional arrangement.

A pair of curved openings, one on each side of the fireplace, is an architectural treatment much used at the beginning of the 18th century. Sometimes these arches were both doors, a door and a window, a pair of cupboards, or, as in figure 13, a cupboard for treasures and a balancing doorway.

FIGURE 13

OF BUILT-IN CUPBOARDS

Ewing Galloway

Homemaking around the globe

CHINA : *our eighth port-of-call*

SHANGHAI! The name may be on the front page of your dailies, but probably few Americans know what the name means even among the increasing number of those who stop a day in this, the greatest city of the Orient, as they travel around the world.

The name Shang-hai means literally "on the sea." But it is really on the broad Whangpoo River which, fifteen miles below the city, flows into the great Yangtze River, which, in turn, forty miles below pours its great flood into the Pacific Ocean and dyes its waters a muddy yellow for a hundred miles out to sea.

For a thousand years Shanghai slept peacefully on its wide, sluggish river protected by its encircling wall. Then the Westerner came with his ships and set up his shops outside the walls of the city. The Chinese came out of their little walled city and traded and gossiped with the men from beyond the sea and Chinese from the interior who also liked to trade and gossip came and built their houses and their shops outside the walls so that they could trade and gossip more easily with the foreigner. And the city grew and grew and grew and still grows in fair weather and foul, in war and peace, until it has become the New York of China, the largest city in the Orient, with a population of three and a half million. Of these, the millions are Chinese and less than a hundred thousand are "foreigners" of almost every race under the sun.

In the autumn of the year 1901 we arrived in the ancient city of Ningpo. It was much over a thousand years old and more than a thousand years removed from anything that we had ever known or dreamed of. The houses are built about a series of open courts, the courts partly or wholly paved with brick or stone. In each court may grow a gingko or camphor tree shading the whole court, or there may be a few shrubs or bush peonies or roses or other flowers.

The houses were built with a frame of smooth, round poles with a roof of soft gray tiles and walls of brick four inches thick plastered inside and out with white plaster and built in the above order. The floors were made either of rough cut slabs of stone or wide pine boards. No, we didn't sit on the floor, for there were no rugs and there were straight backed chairs of bamboo in the poorer houses and of beautifully carved and finished woods in the better homes. The chairs were lined up stiffly along each side against the walls facing each other, with little tea tables between and a dining table, square or round, about four feet across, in the center. At the upper end of the room was a highly polished plank of beautiful wood three inches thick, twelve inches wide, and ten feet long resting on two carved tables twelve inches square and three feet high, thus making a long, narrow table on which were placed a clock in the center and on either side large porcelain vases or pewter candlesticks mounting huge red candles. Above this long table there hung a painting on a wide scroll reaching from the ceiling to the table or even to the floor. On either side of the scroll and over the little tea tables at the two sides of the room hung other long, narrow scrolls with quotations from the Classics written in Chinese characters, each one a work of art. Some of these quotations might be painted in letters of gold on long, narrow plaques of lacquered wood.

This is *the* room of the house, the only one that the guest ever sees, the reception hall where the guest is seated in a stiff backed chair against the wall but with a cushion to relieve the hardness of the polished wooden seat. Here he is served tea in a cup without a handle with a flaring top and a porcelain cover to keep the tea hot.

With the drinking of tea and the skilful cracking and eating of watermelon seeds the time passes by in animated conversation until the dinner is served on the table in the center of the room. And such a dinner! For nowhere in the world is there greater abundance of food or greater care taken in its preparation. But it is not all put on the table at once but served in courses in a regular order prescribed by long custom.

Stools round, square, or oblong, are brought in for us to sit up to the table, four or six or eight, according to the number of persons.

A modern nursery school in an old Chinese courtyard in Peking, now called Peiping. Above, a portrait study of a Lama of Peiping, the most reactionary clergymen in the world and opposed to modern civilization

Nanking Road is the most picturesque shopping street in Shanghai—the thousand-year-old city to which Mrs. White came and set up housekeeping. Atmosphere? Her story reeks of it and a charming story it is, too!

If there are more, a larger round top may be put on the table to accommodate ten or twelve, but never for so many as at King Arthur's round table, in that case another table is brought in and around this clusters another group.

At each place is a pair of chopsticks about a foot long and tapering slightly toward one end. These may be of bamboo, plain or lacquered, or of bone or ivory. Each person also has a tiny plate shaped like a saucer and a spoon, either a queer long handled one of solid silver or a still more queer shaped one of porcelain with a short handle.

Before we take our seats four or more little dishes of cold *hors d'ouvre* have been placed in the center of the table. These are piled high with small bits of very salty ham, dried fish, and other delicacies. We proceed to take bits of these with our chopsticks, using them like tweezers in a manner that cannot be described but must be learned by practice. If anyone is slow in helping himself, the host takes bits with his own chopsticks and places them on the laggard's small plate.

Presently the first of the hot courses arrives, a round platter of perhaps bits of breast of chicken that have been half boiled, half fried with small bits of chopped onion tops to lend flavor. The four small dishes are removed to the side and the platter is placed in the center and we all, after some urging by the host, proceed to help ourselves, bit by bit, with our chopsticks.

This platter is followed by another platter with perhaps bits of delicious fried fish, and this by a bowl of chopped *peh tsai*, or white cabbage, and this by a bowl of chicken soup and then each uses his spoon as he transfers spoonful after spoonful from the common bowl to his mouth. Then perhaps we have a large bowl containing a whole chicken in its own juice in which it was stewed with ginger and other condiments and so tender that it is easily pulled apart with our chopsticks and we eat the savory bits as we tear them apart and help ourselves to the juice with our spoons.

Though we are in the same latitude as New Orleans, we often have heavy snowfalls as shown above

From the viewpoint of our Chinese landlord, our house is the last word in modern architecture! This is the way we furnish and decorate our houses in Shanghai

And then comes the dessert, possibly of soft, snow-white steamed biscuits with delicious chunks of dark brown sugar in the center, or more probably it is the "Eight Precious Pudding" consisting of a dome of sticky glutinous rice stuck over with dates and figs and plums and other fruits to the number of eight. Again we use our spoons after having immersed them in cups of hot water to remove the remains of other dainties, and dig into the delicious dome.

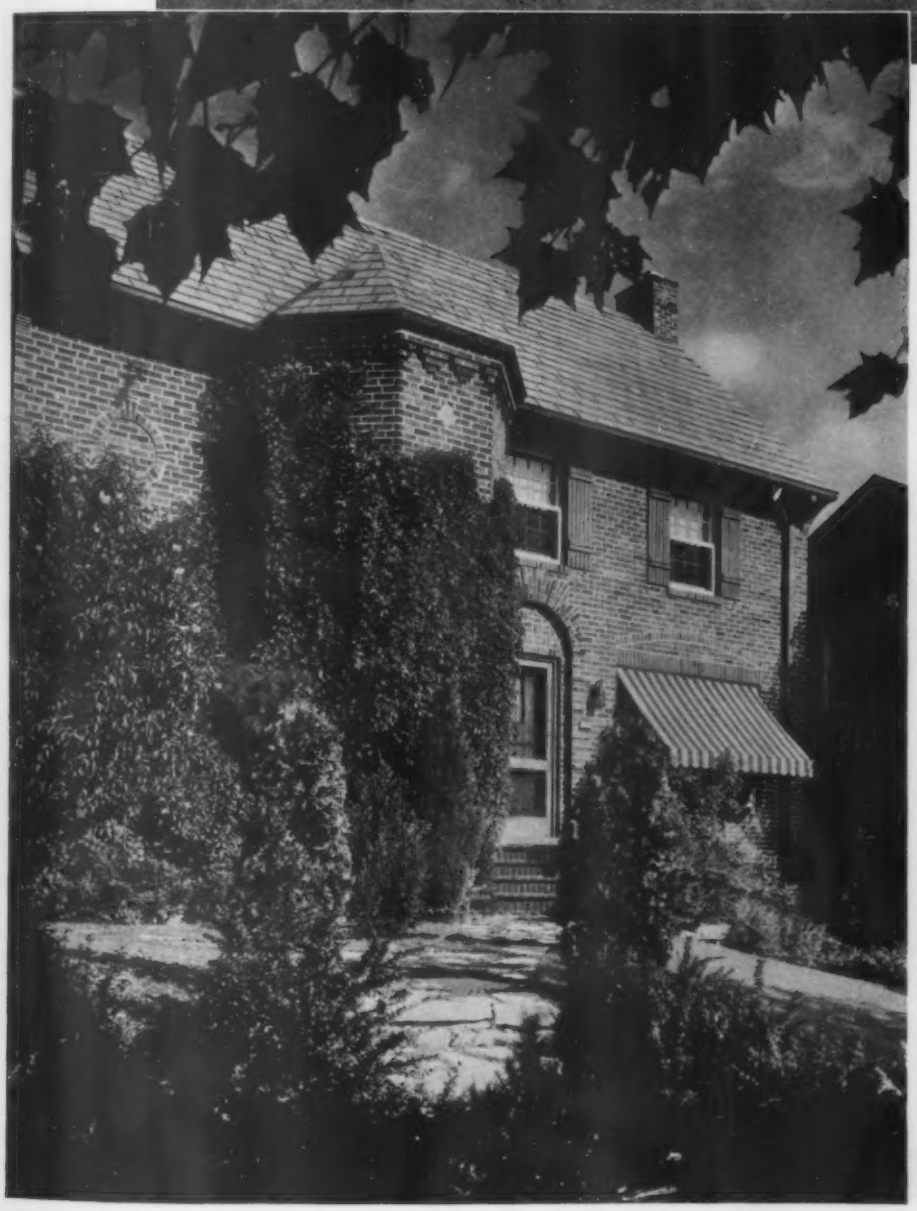
You would say that is a delightful ending to a more than complete dinner. But not so fast! Not so fast! Here comes a steaming bowl of sharks' fins, for the dessert marks the middle of the meal! The sharks fins resemble spaghetti made of white rubber and haven't much more taste, but are considered a great delicacy, but not so great as the next, the bowl of bird's nest soup, a soft, glutinous mass that is perhaps highly prized because it is highly priced and not easy to procure.

The next course perhaps will be a double one and not native to this part of China called "Peking duck": a platter of large bits of deliciously roasted duck and another platter of rolls of soft wafers half as large as the hand. A generous bit of the duck is deposited in the wafer when this is folded together the whole is crammed into the mouth; a morsel large enough to satisfy any hungry boy. Well may the

[*Please turn to page 156*]

More Mid-Western readers' homes

Above, the hospitable entrance to the home of Mr. and Mrs. E. L. Newett, in Indianapolis, Ind.

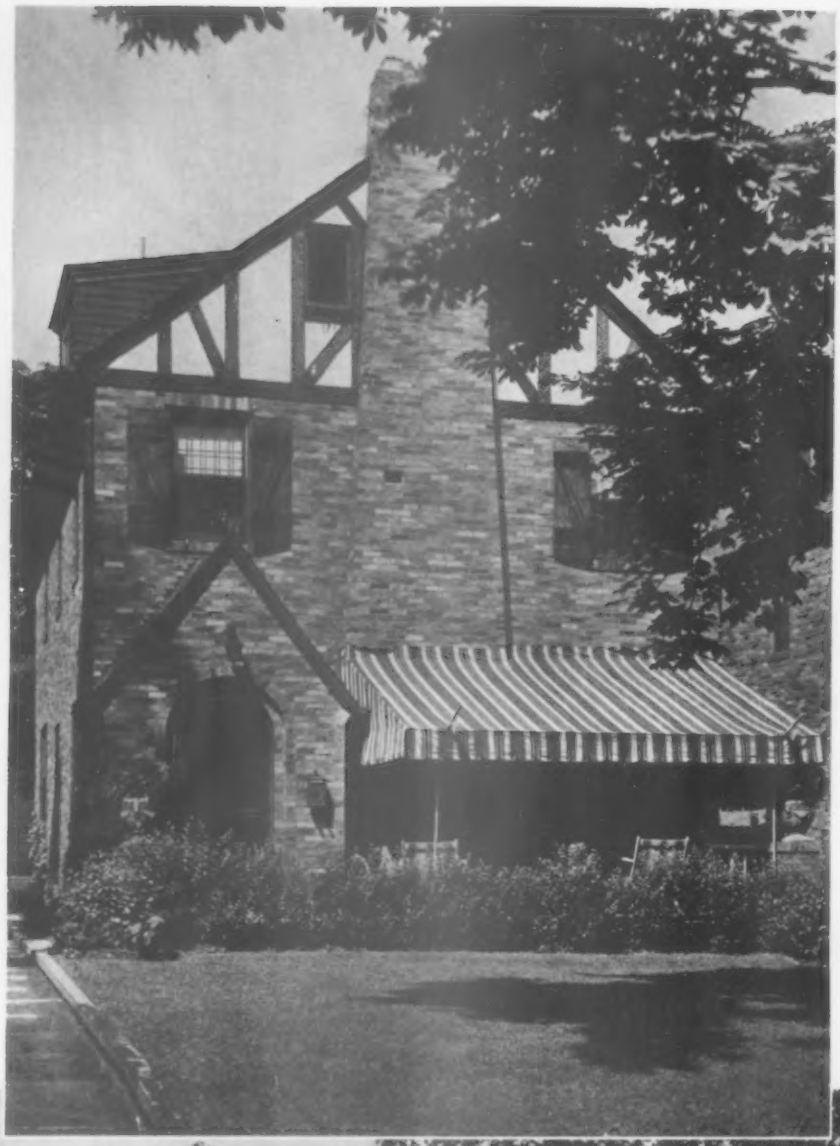


One of these bright days they say is just around the corner, ye editor shall have a house all her own, and it will look pretty much like the one you see above. Ample, dignified, and old enough to have seen several generations come and go beneath its roof. But unfortunately it is not mine—it is the home of Mrs. P. W. Lupher in Columbus, Ohio. One of its spacious bedrooms is furnished with rare old mahogany furniture that would turn you all positively green with envy—so perhaps it is just as well we have no space to show it

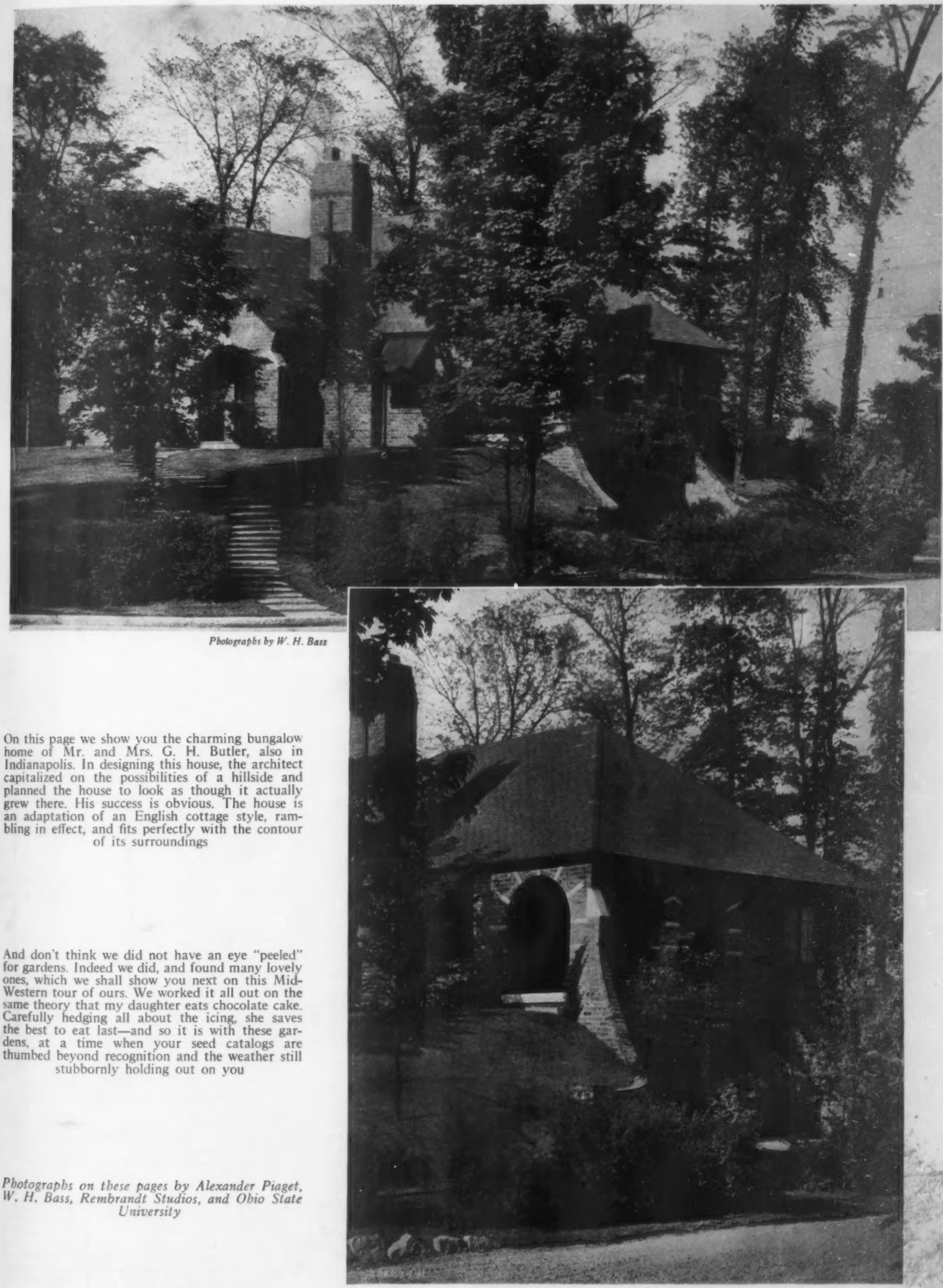
At the left, another hospitable Mid-Western entrance, this time the home of Mr. Burt E. Christopher on Edgewood Drive, in St. Louis, Mo.

A reader wrote some weeks ago, asking whether I was never asked "inside" since we showed exteriors only. Many of them have begged for floor plans of some of these Mid-Western homes. Space, or rather the lack of it, unfortunately prevents our showing more than the exteriors or this series would run on and on through the years to come! And already our "real Western" readers are complaining at our total neglect of them, while down South they write to ask if I have ever heard of that large, lovely portion of our land south of the Mason-Dixon line. . . . Yes, suh—and all these cold, shivery weeks have I been persuading the powers-that-be that a trip South is positively necessary. Well, if worse comes to worse, I shall simply have to request the doctor to order me South this winter

The hospitable doorway above leads one into the home of Mrs. A. W. Geissinger, Columbus, Ohio



Squirrel Hill, they call the section of Pittsburgh, Pa., where we took this photograph of Mr. and Mrs. H. L. McGrath's home. We have a special fondness for it, for here our family was born, and smile indulgently, when folks shudder at the name "Pittsburgh," for miles above the steel mills lies Squirrel Hill, as pretty a residential section as can be found in the land. And back again to Indianapolis, to gaze up the drive leading to the home of Mr. and Mrs. C. J. Oval.



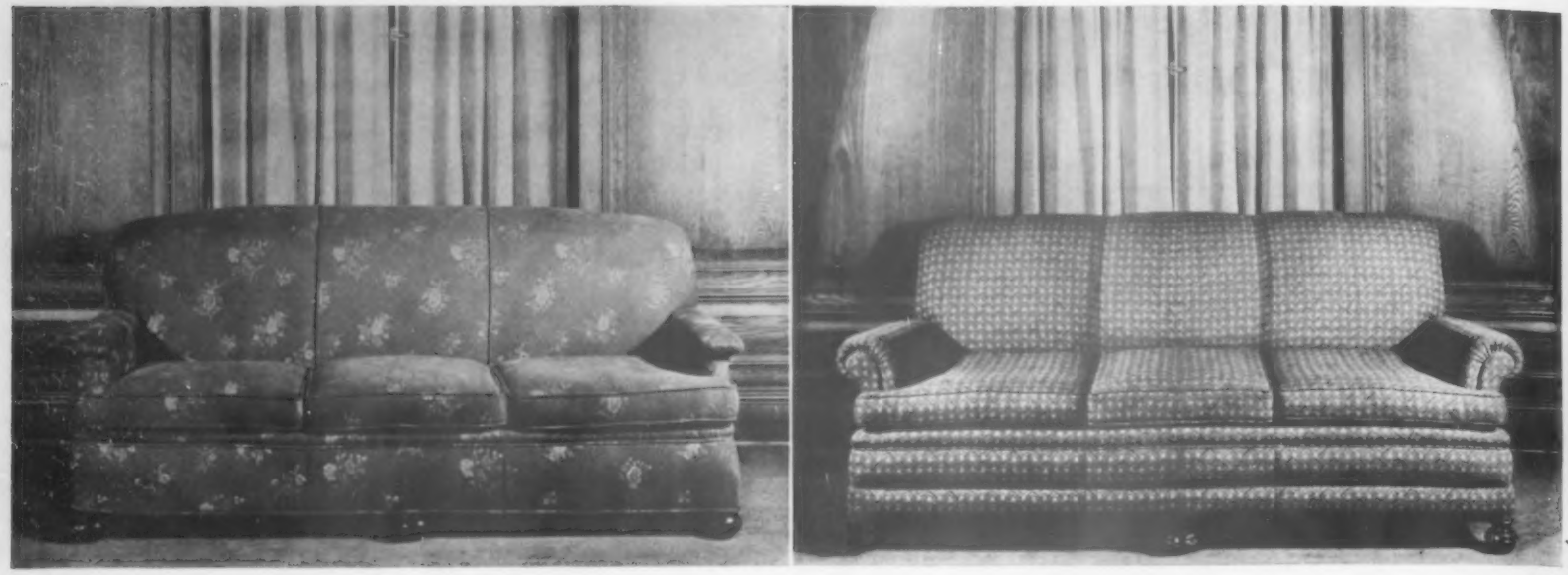
Photographs by W. H. Bass

On this page we show you the charming bungalow home of Mr. and Mrs. G. H. Butler, also in Indianapolis. In designing this house, the architect capitalized on the possibilities of a hillside and planned the house to look as though it actually grew there. His success is obvious. The house is an adaptation of an English cottage style, rambling in effect, and fits perfectly with the contour of its surroundings

And don't think we did not have an eye "peeled" for gardens. Indeed we did, and found many lovely ones, which we shall show you next on this Mid-Western tour of ours. We worked it all out on the same theory that my daughter eats chocolate cake. Carefully hedging all about the icing, she saves the best to eat last—and so it is with these gardens, at a time when your seed catalogs are thumbed beyond recognition and the weather still stubbornly holding out on you

Photographs on these pages by Alexander Piaget, W. H. Bass, Rembrandt Studios, and Ohio State University

The "inside" story of two sofas

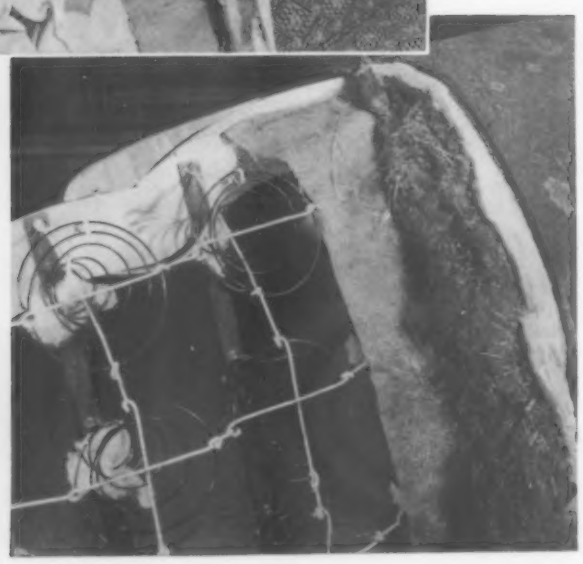


One of these sofas was a good buy at $69.50—the other a "gyp" at $29.50. Do you know why?

"BUT why should there be so *much* difference in price?" How many of us have said just that, surveying two pieces of upholstered furniture almost identical in covering and appearance, yet miles apart in price. Having had the opportunity to see how furniture is made, I now appreciate that we get exactly what we pay for, but for those of you who do not have this "inside" information I am showing, by photograph, just what makes the difference in price in furniture. The photographs on this page, showing so graphically these quality differences we pay for but do not see, are reprinted through the courtesy of "Homefurnishing Arts," and are reproduced in time to digest before you sally forth to the big February sales.

Perhaps nothing so illustrates our complete dependence on a sellers' reputation for honesty and fair dealing as does the purchase of upholstered furniture. Here, hidden from sight, are all manner of ways to deceive the unwary buyer. Except for outside differences, and these are usually very slight so far as quality goes, we are asked to pay a great difference for hidden qualities. This means dependence and honesty on the part of the dealer who advises us to take the best quality. Labelled furniture is, indeed, always the safest guarantee that we get what we pay for. However, many department stores and retail furniture stores carry quality furniture and sell it under their own name and guarantee. This, too, of course, means ultimate satisfaction. But in no case, can we recommend the buying of furniture from "fly-by-night" stores who are no longer in business when you find that your purchase has not been satisfactory and demand adjustment.

Let's take the two sofas. At a quick glance they are much the same, and in fact the covering *is* the same grade. Yet one of them is a good buy at $69.50 and the other a poor bargain at $29.50. Why? Because of what's underneath those coverings. The same grade fabric is used, but the "gyp" manufacturer uses ¾ of a yard less. Result? It must be cut closer, seamed narrower, stretched tighter, and inevitably it "pulls out" under even normal strain. But that is nothing to what he does inside, where the differences of course are not obvious.



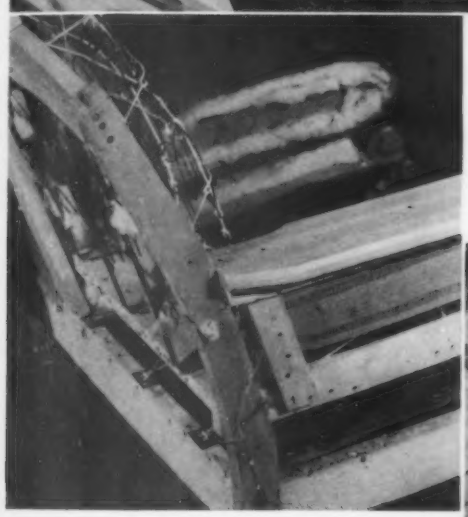
All photographs courtesy, Homefurnishing Arts

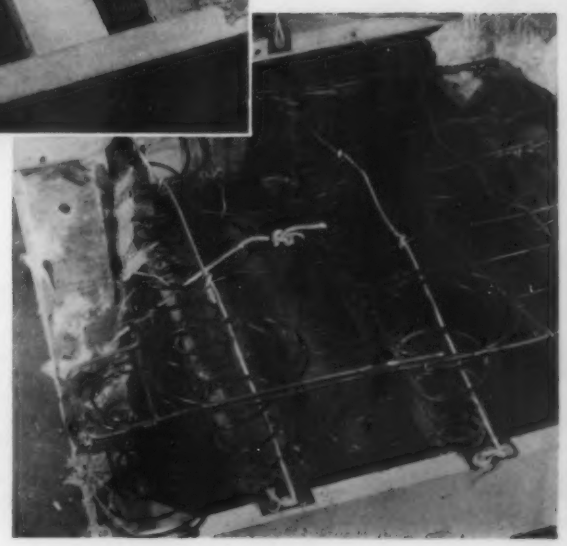
1. The standard maker's sofa has a layer of muslin underneath the outer covering, essential to keep the top layer of cotton padding from quickly "working around" when pressure is put onto the cushions and back. Without it, lumpiness almost immediately develops. The $29.50 has not got it—with a saving to the maker of $2 in labor and material cost

The standard sofa has a thick layer of cotton padding. This represents ten pounds of good quality cotton, meaning a material cost alone of 75% more than that of the four pounds of cheap cotton linters used in the sub-standard sofa. The next layer is "50–50" hair, as opposed to tow at half the cost! Study the photographs—layer by layer the difference is shown in what you get but can't see

The framework of the standard sofa is of hard wood, representing mill costs of $5 as against for the soft lumber frame of the other representing a cost of $1.75. Look at the photos below. The frame is doweled together, with screwed and glued corner block. It is made of ash, or maple. There isn't a nail in it. Now look at the bottom sofa. The frame is of basswood or scantling, is nailed together with nothing to prevent the loosening of these nails. Incidentally, the standard sofa is 81" long; the sub-standard is 72"

II. Now look at the far too few springs in the cheap sofa. The standard sofa has 176 springs in each section of the seat platform, under the three seat cushions, while the sub-standard sofa has but 27—a spring unit cost of 30c as against $1.70 for the other





III. Springs are hand-tied in the better sofa, and wire tied, plus haphazard clothesline effect in the cheaper one. The difference in cost to the maker? A mere 300%. And now a tremendously important difference. The springs in the better sofa are suspended from the side of the frame, giving the extra resiliency that absorbs punishment and adds comfort. The other sofa would not dare subject his rickety light wood frame to such strain and it certainly would not survive the first few bounces

More "inside" differences

It takes a skilled upholsterer a day and a half to do the upholstery on the standard sofa. An unskilled laborer spends three quarters of a day on the cheaper one. A difference in labor cost to the maker of 900%. The little wads of cotton stuck into the coils of the springs in the cheaper sofa keep the springs from squeaking—until the wads fall out

Amazing story, isn't it? It isn't as though one got exactly what one paid for—for if the savings in manufacture all along the line represented only that difference in cost to you, then we would say that they are of equal value, merely different price levels. However, in checking point by point, the cheap sofa picks up savings in manufacture from 100 to several hundred per cent in almost every instance. Bear in mind too, that they are both, in a sense, "cheap sofas" since the quality sofa represents the low end of the average high grade maker's line. We are not setting up a straw man to knock down. It is not comparing apples with grapefruit. It is a comparison of honest value for each dollar you spend—with an overwhelming vote to the honest, high-grade manufacturer. Let's remember some of these things when we look at February price tags. None of us can afford the extravagance of a $29.50 sofa!

Watch, too, for pinch-penny chairs!

Left: What Mr. Phyfe had in mind when he designed a chair is honestly reproduced in this chair. At right, a heavy-handed imitation optimistically dubbed a "Duncan Phyfe" reproduction. Deficient on every count on correct design. Why? For the very good reasons listed and illustrated below

I. Close-up of the top rail of the accurate reproduction shows fine cabinet work—the inlaying of a contrasting panel on a curved surface, with a panel of light, beautifully grained fruitwood appropriately set off by the narrow molding. The lyre, one of Phyfe's favorite motifs, is in itself an object of beauty, in perfect proportion thus accomplishing the main function of a central decorative detail—that of pulling the entire composition much together

Photographs by Frederick Bradley

II. One need hardly point out the differences in this bad reproduction. However, note a suggested machine-beveled panel in place of the beautiful inlay in the correct one. Two shallow grooves attempt to imitate the five deep lines of fine carving on the other chair. A slight objection to its lyre might be made on the score that it does not happen to be decorative. Discordant width and dumpy wide heavy horizontals, too florid and crude carvings, the whole a disturbingly clumsy effect and decidedly out of tune with the grace associated with Duncan Phyfe design

III. Perfect balance both of proportion and line and a tapering grace. Artistry recreated and at right, artistry murdered. For when bulges replace curves, the result looks something like this "wrong" one. The chair seems to accomplish the difficult feat of sitting down on itself. It was cheaper to make it this way, than to make it the other way, but how Mr. Phyfe would revolve in his grave could he see this travesty palmed off as a reproduction of his design!

Of course, in looking at chairs on a crowded furniture store, these ugly, obvious differences are not as easily detected as "Homefurnishing Arts" depicts them for us here. But at least, most of us will go armed with a keener desire to pull out and examine what we buy, rather than a hasty grab at the price tags and a bewildered sigh at the difference in prices of things that "look" almost the same to unwary buyers!

Antoinette Perrett

A child's garden

The fragrance and color of one's own garden in early youth are carried as precious memories throughout life — Gertrude Oram

Would you like to make a child love a garden? To do it you must first love both the child and the garden yourself with a real and sincere affection. And if that affection is there you will find no more rewarding task in all the world than that of sharing and joining those two loves.

It is as natural for children to respond to the beauty of growing things as it is for them to breathe; and to make a garden a place of restriction of "don't touch" and "stay out!" is cruelty. No little child, of course, will appreciate the sophisticated enthusiasm for rare varieties or perfect specimens but, if you hope at some later time to share that joy with your child, he must begin to find in the garden those simple delights which he can share. Whether yours is an extensive garden or a tiny patch in the child's play yard you may choose your flowers to give your child vivid and lasting pleasure.

Choose, first, something that comes as early as possible in the spring. Snowdrops and Crocuses and a Forsythia bush. Even a child of two will sense the thrill of these first signs of the new season. Watch with him while the first shoots begin to show and share his eagerness and pleasure in their unfolding.

Choose something that blooms luxuriantly and that needs continuous cutting. Then the child may exercise with approval his natural need for gathering flowers. Plants that are hardy will not suffer if the child's first attempts are clumsy. Marigolds and Nasturtiums are especially suitable for a child to practise on because the flowers are large and bright colored and bloom over a long time—particularly the Marigolds. Pansies may be included, although it may be necessary to get started plants from the growers and plant them out which, however, will be well worth while because it will give the child's plot a growing effect right from the start. Pansies can be had in several brilliant colors and the "face" pattern the flower presents intrigues the fancy of even only casually observing children. Snapdragons are useful because of the trick performance character of the bloom, like the opening jaws of some beast, when you compress the sides. If flowering plants are set out early, they can be cut from and succession bloom will come subsequently.

In an odd corner a plant of Christmas Rose (Helleborus) can sometimes be tucked in, giving its flowers in winter when all else is frozen tight. It provides a fitness and charm of curiosity that has a most unusual value, and indeed it blooms luxuriantly in that off-season of the year. Sweet-peas may be included, trailed over some dead brush stuck in the ground. They are comparative giants in stature, even as tall as a child, and also pay for constant picking.

Coreopsis is notoriously lavish in its golden bloom and the common Sunflower which can almost be seen growing (it develops so rapidly), is impressive for its immensity alone, both in stature, leaf, and individual flower head.

Choose Something Just for Its Name

Many amateurs are kept away from gardens by the stiffness of Latin appelations. But a child responds with delight to Johnny-jump-ups, Babysbreath, and Butterfly-bush. Any flower lover will think, at once, of many more. In fact, this opens up a long line of possibilities among all the flowers of ancient lore which have been handed down for generations. Love-in-a-mist (why is this so rare in gardens today?), Turtlehead, and again, the Snapdragon.

Put in the Obedient Plant and show how the flowers can be moved about and stay just where they are put. A lesson in good behavior.

And there are plenty of others, Cockscomb, Daphne, Violet, Rose, Creeping Jenny, Myrtle, and the Strawflower, which by the way, is interesting because it can be dried as is. Use preferably the yellow variety because the name seems even more fitting.

Choose Something Fragrant

For building a memory that will last through the years there is nothing so powerful as fragrance in connection with flowers. Each gardener will have his own favorite for this, but Lavender will do it, where it will grow. Unfortunately it has limitations.

If there is a permanent near-by trellis or garden house, plant a Honeysuckle to fill the evening air with scent. The lingering memory of the Honeysuckle fragrance seems to be indissolubly associated with memories of youth; therefore, it would be appropriate in the child's garden.

Here, too, the Sweet-pea must be remembered and a multitude of plants with fragrant leaves. The Lemon-verbena and the Oak-leaved Geranium and others of that type. The child will get a tremendous thrill from pinching any leaves that have delicious fragrant oils. Choose wisely. Better sweet and not merely pungent. The flowering Tobacco opens in the summer evening, yielding a delicious fragrance.

Among the annuals, nothing more fragrant than Mignonette, and Night Scented Stock. Hyacinth for early spring and Tuberose and perhaps some of the fragrant large Lilies for summer.

Choose Something That Bears Fruit

If a tree is possible, by all means have one. An Apple tree from the first blush of its blossoms to the final triumph of fruit of one's very own is a saga in itself. A berry bush can be managed almost anywhere, or a tiny patch of carrots.

Better avoid spiny things like Raspberry or Gooseberry. Use the Currant and what more gay than the Tomato and the Chinese Lantern? The Climbing Bittersweet, and if you have chosen one of the Multiflora Roses for the background trellis, there will be the haws in winter.

Choose a Living Christmas Tree

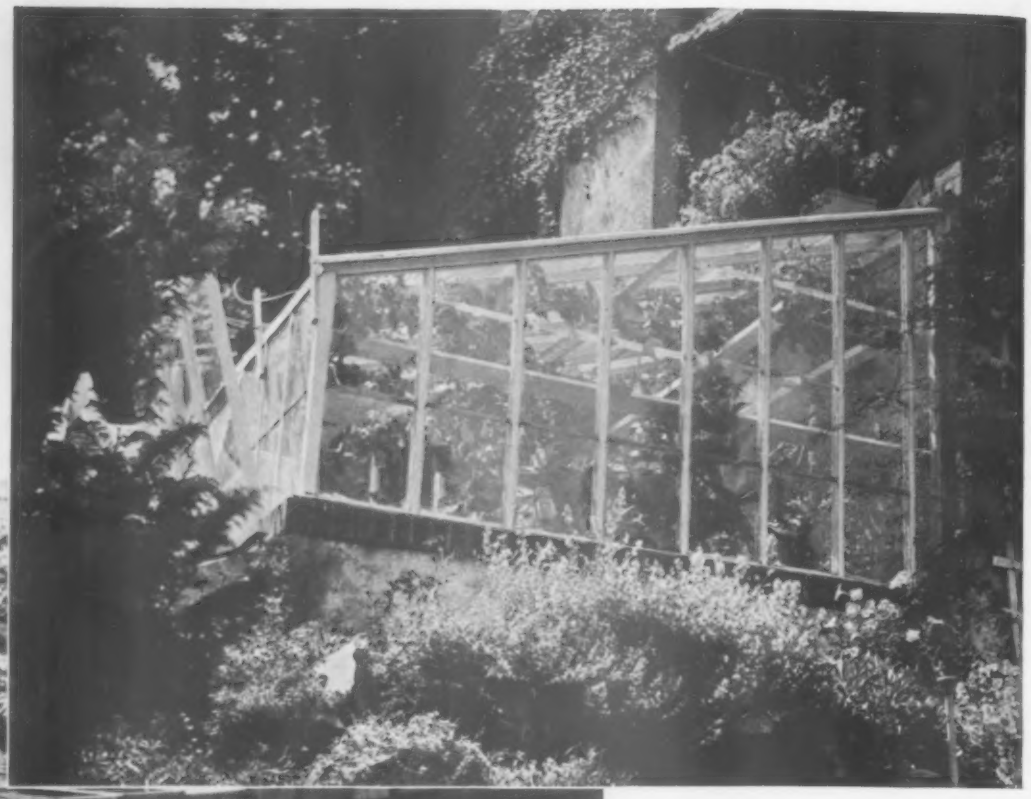
A living Christmas tree will keep alive the promise of the garden through the long winter months. It can be hung with food for the birds who stay through the winter and food that will invite the earliest bird visitors in the spring.

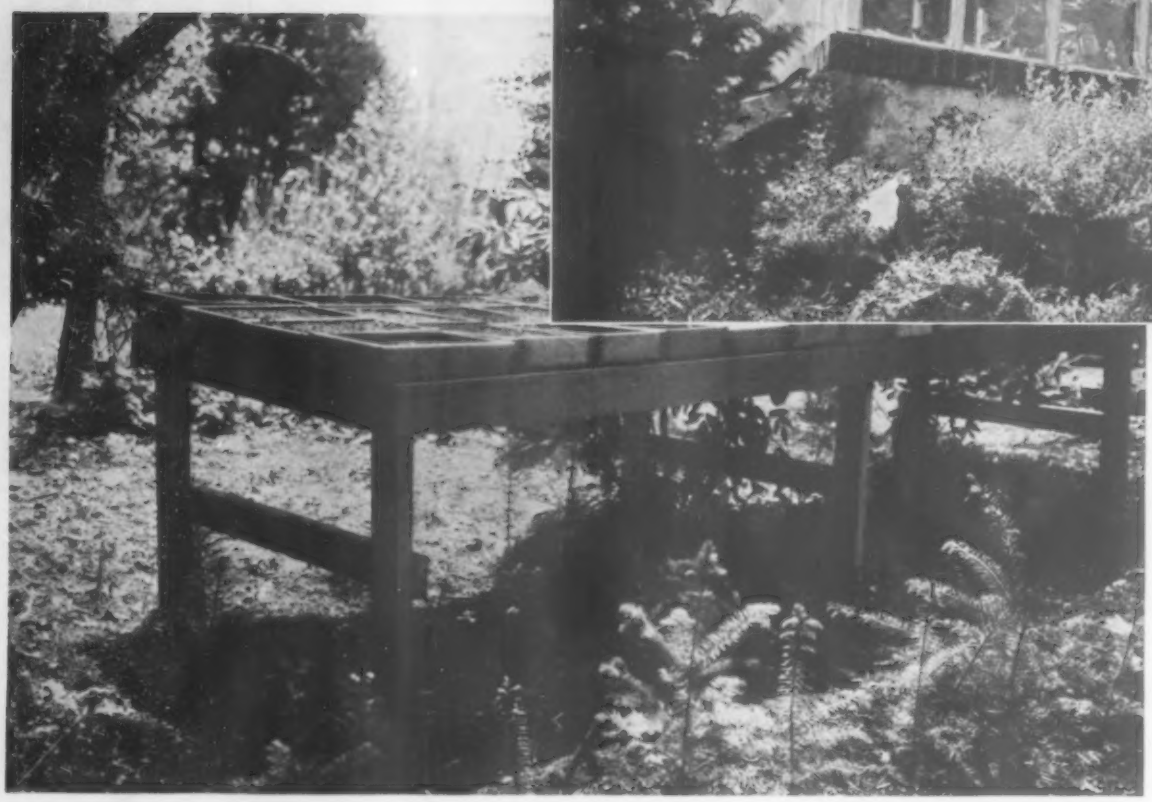
Expanding a little bit into the area of the surrounding garden proper, the child's interest may be drawn into broader fields during the winter time merely by having an abundance of berried shrubs that serve as bird food. Thus, the garden will serve as an introduction to an acquaintance with bird lore as well as with the flowers and plants.

A quite different selection of flowers and plants for the same values will suggest themselves to any experienced gardener, but any garden planted in this spirit will have meaning and charm for the child throughout the year.

Getting the utmost from seeds

Anderson McCully





A waist-high bench for the seed flats does away with a lot of uncomfortable stooping. (Avoid drip from trees or eaves, of course.) Or a small greenhouse will work wonders with seeds that cannot endure wet or cold

It is really amazing that more gardeners do not more frequently raise plants from seed. It is a simple matter, filled with interest, and a little patience gives us many plants for the price of one; while to the real enthusiast and to the rock gardener, seeds are the open road to far off lands. Plant quarantines do not include seeds of herbaceous plants.

Certain of the hardier annuals, as well as many of the tap-rooted ones that resent disturbance, are better sown where they are to bloom. The frost should be out of the ground, the soil finely worked, the watering done carefully with a fine spray to prevent washing out and regularly so the seedlings will not parch; and also sufficient plant food should be at hand to feed the rapid growth. It is those slow-growing or more tender annuals that must first be sown indoors, and the biennials and perennials that usually go through their weak seedling stages during hot weather that bring most heartbreaks. And I find the raising of alpines from seeds still looked upon askance.

The more usual sturdy biennials and perennials may be grown in a seed bed. As they are mostly sown in early summer, the main point is to find them a cool but not dank place through the hot weather. If beyond the drip line, the shade of deciduous trees that lets in very early and late sun is admirable. A bed more than three feet wide is awkward to handle. While not necessary, a frame built of four strips of one by eight inch lumber and painted dark green gives good protection from passers-by, and also affords support for screens, or in case of storms, a glass sash. Such a bed may often be utilized to carry young seedlings through the winter.

The tender and slow-growing annuals that are sown in early spring do well in a hotbed if there happens to be one available; but they prosper equally well indoors in seed flats and transplanted when the soil warms up out of doors. The flats are also better for the more temperamental or precious of the perennials; and seem practically a necessity for the high alpine rock plants, though many of the sturdy ones such as the Arabises may be sown in the rock chinks where they are to grow.

In my experience, I have found flats the best aid toward getting the most from particular seeds. A flat is easily shifted to meet varying conditions, does not dry out so rapidly or winter crack like the earthenware pans, and may be started with a tight cover of brown paper and glass, or set inside a frame. Most important of all, it may be dipped gently into a shallow container of water, and allowed to absorb this up from the bottom instead of undergoing the dangerous overhead watering that is so prone to wash out seeds and tiny plantlets.

Good drainage material should be first placed in the bottom, at least an inch of broken crocks, mortar rubble, or similar material. I use gravel and, except in rare cases, a similar compost for all seeds, about one third each of pure garden sand, sandy loam, and leafsoil of neutral reaction. When a garden is reasonably free of weeds and pests, soil sterilization is not necessary for average plants. For finely seeded and rarer ones, it seems a decided aid, particularly if mellowed for a few weeks in all the weather at hand. Avoid letting fresh weed seeds blow in. Big growers use pressure steam; but we can obtain similar results in small quantities by boiling the soil hard for an hour, then keeping tightly covered for several more to hold the steam in. There is also available an electric soil sterilizer with a capacity of sufficient soil for a couple of ordinary seed flats.

When dealing with very valuable seeds or seeds of rare plants, it is worth while to take every possible precaution to insure the greatest percentage of germination. The way of the young seedling is beset by many trials not the least of which is the dreaded "damping-off." This is due to a fungus, but sterilization of the soil overcomes that trouble.

With the electric soil sterilizer, a temperature of 212° F. can be maintained and that effectually rids the soil of all troublesome organisms that may be in it.

The cooking can be continued

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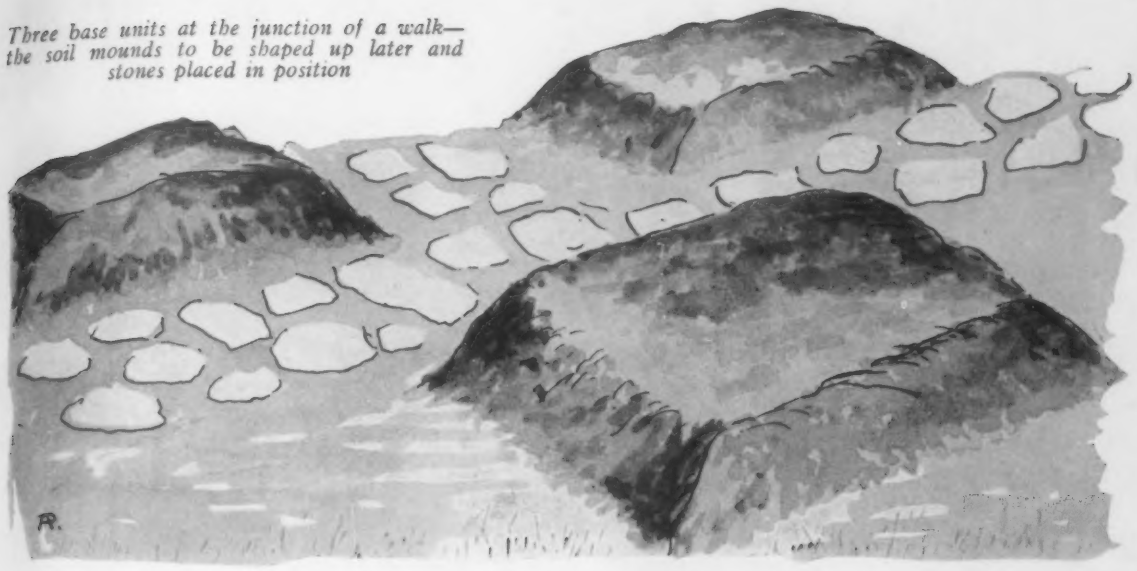
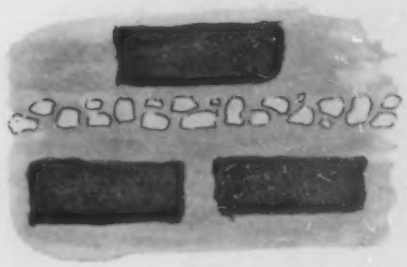
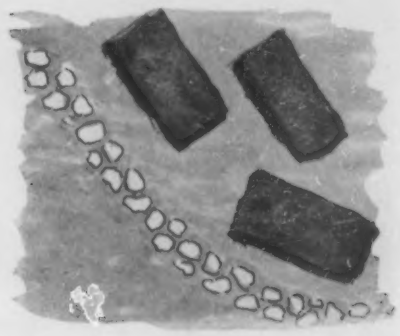


Three base units at the junction of a walk—the soil mounds to be shaped up later and stones placed in position



A simple start where the path leads through the rock garden



This shows the basic design on the inside of the path's curve

Here the rectangular corner of the path is held in by the rock garden

The sharp turn in the walk with the rock garden inside of it demands an open space on the outside

First steps in rock gardening

Alfred Putz

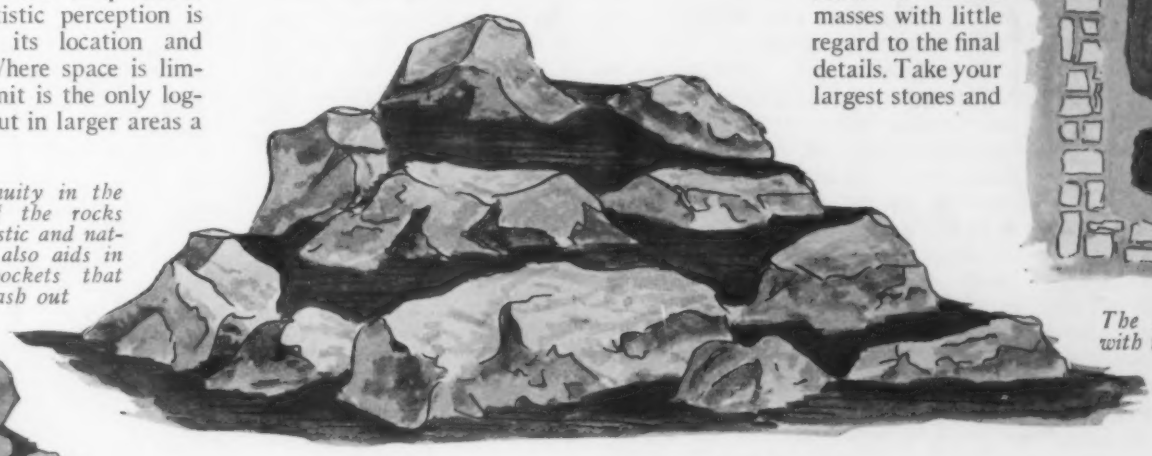
THE object of the first step in building a rock garden is the distribution of masses for good balance. In this respect the start is not unlike that of an artist who with a few rough lines places the basic masses on his canvas to present a forceful and impressive composition. None of the details is yet considered. A squared-up heap of soil of a size, height, and proportion that will balance the particular location serves well as a start to translate the vague notion in one's mind into concrete form. Change the heap about until your artistic perception is satisfied with its location and proportions. Where space is limited a single unit is the only logical number. But in larger areas a composition of three basic units lends itself to a charming picture. Add the second and third units with nothing else in mind than to complement the first in relation to the entire surroundings. These additional heaps need not be of the same size or proportions as the first.

If the squared-up heaps of soil present a strong and massive composition you have succeeded in laying the foundation for an artistic rock garden. The use of more than three basic units tends to weaken the composition because emphasis is split up and thereby lost. Every additional unit also greatly complicates construction. Unless very skilfully done it weakens the mass effect so essential to make the rock garden a work of art.

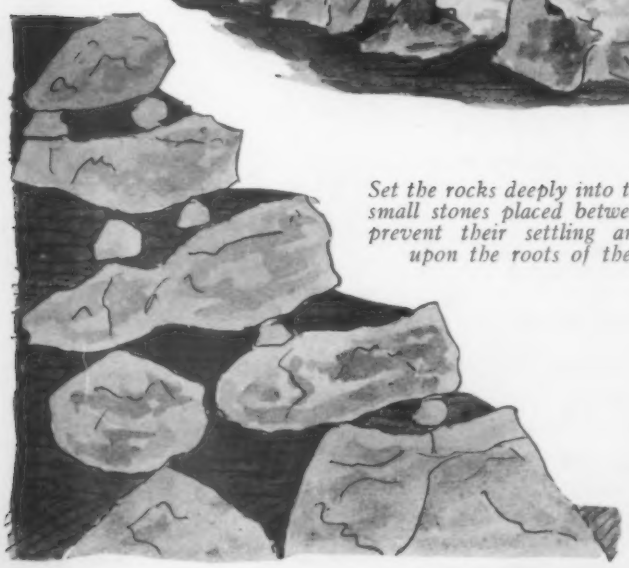
When you have reached the point where you cannot improve upon the arrangement of the foundation then, and only then, the detail work is started. Again do the work in a broad way just like the artist who places his colors in broad masses with little regard to the final details. Take your largest stones and place them into the important or key positions of the three units. This requires tearing down much of the soil heaps and changing their original square appearance into an irregular outline. All three heaps are under construction at the same time and the spaces between them are modeled with the help of stones to link the original units in a natural, carefree manner. This gives you the desirable irregularity in the final outline without disturbing the mass effect.

Place the stones with care and as naturally as possible with the large flattened surfaces slanting slightly inward toward the center of the pile. Round stones are placed upon their flattened base. Adding the rocks tier by tier arranged horizontally or slanting in an informal continuity will create lines that give the appearance of natural stratification.

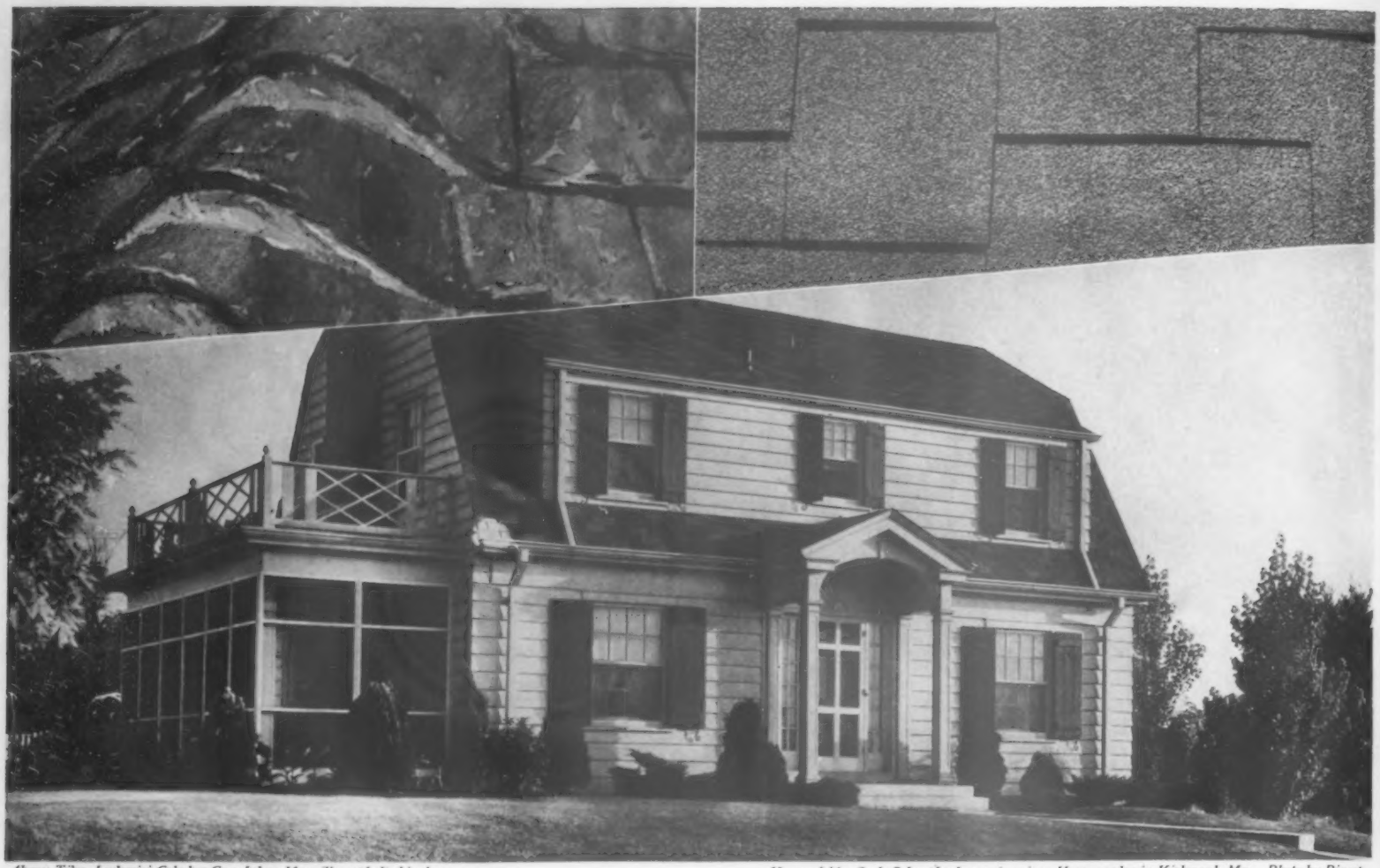
The third step represents the finishing touches in which smaller stones are used mostly to overcome construction faults as they affect the needs of the plants. Here and there a few additional stones will be needed.



Informal continuity in the arrangement of the rocks adds to the artistic and natural aspect. It also aids in making soil pockets that will not wash out



Set the rocks deeply into the soil with small stones placed between them to prevent their settling and pressing upon the roots of the plants



Above: Tiles, Ludowici-Celadon Co.; Johns Manville asphalt shingles

Home of Mr. C. J. Schuepbach, an American Home reader in Kirkwood, Mo. Photo by Piaget

The crown of the house–its roof

Joseph L. Ernst

TIME may have been, in this fast growing country of ours, when a roof was just a roof, to shed the elements but, with more attention being given to the aesthetic side of house building, the crown of our domiciles has not been neglected in the general scheme of improvements.

As countries and regions have developed architecture, and certain outstanding features have left their impress on the history of man, we associate types of buildings with periods and localities. The thatched roof cottage has come down to us in story and poem and will always be associated with the quiet, peaceful country life of the British Isles. The French and Norman influence pictures the peculiar roof lines of the continent, the tall sharp pitched roofs, the texture and color of the slate. Farther to the south of Europe we have the bright hued, low-pitched tile roofs of Italy and Spain. The early colonists in America found all the wood they needed close at hand, consequently our old Colonial homes, on the eastern seaboard, were built mainly of wood, and wood shingles became the general mode of roof covering.

In the consideration of the roof whether for a new house or the modernizing of an old one, look well to its style, the durability, and the sound economy of the various kinds of material. Consider the fact that more damage can be done through leaks caused by skimping with a view to economy than warrants the slight difference between the price of a good or a cheap roof. Future maintenance costs make the initial outlay of the utmost importance. A somewhat more expensive roof at the start with the assurance of no upkeep for years is a much better investment over a period of time than a cheaper roof, when maintenance adds expense every few years.

Attractiveness need not be sacrificed to durability, for manufacturers of the various types of roofing materials are giving thought to the eye appeal as well as to the home owner's budget needs.

In general, roofing materials may be classified under five heads, all of which give adequate protection, can be had in attractive designs, and will render satisfactory service provided the material is of good quality and the workmanship above criticism. The five types are: slate or stone, clay tile, sheet metal, wood, and composition materials.

Slate and Tile: In the old days of a few generations ago slate and tile roofs seemed the aristocrats of roofing. It was always the town banker's home, whose house, the showplace of the village was topped with slate or tile, and referred to as the "tile-roof house." But now, through greater use and reduced production costs, both of these materials have been brought nearer the reach of the average home owner. Slate manufacturers call attention to the low cost of that material, claiming that it is but slightly higher in price than other roofing, and that a house can be roofed with slate for two per cent of the total cost of the dwelling. Slate, being hand fashioned rock, lends itself to individual treatment. Blue-gray

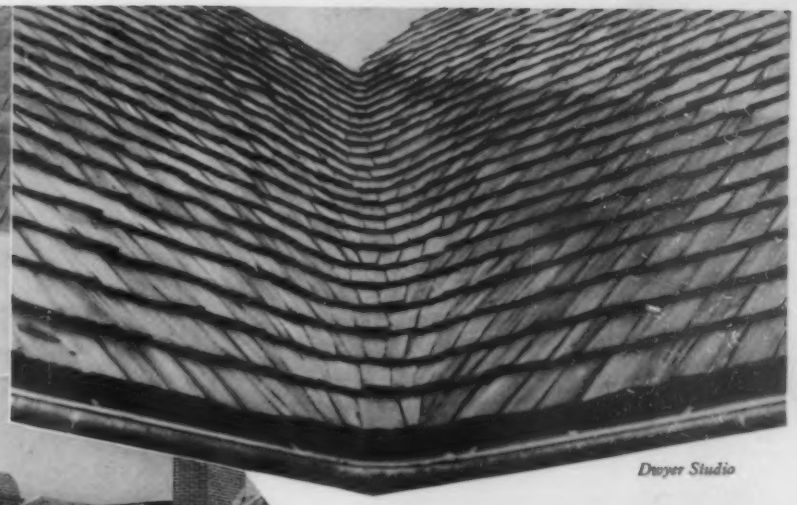
To the home owner who must re-roof:

Decide if it is advisable or necessary to remove old roofing.
If in doubt about your roof boards have a carpenter examine them and see that they are solid and have not rotted.
If you leave the old shingles on see that they are solid.
Have your roofing job done by a reliable roofer who will guarantee workmanship and materials, and not by a "hammer and saw artist" who is here today and gone tomorrow.
Do not re-roof wood shingles over old wood shingles.

To the prospective home builder the following points are important!

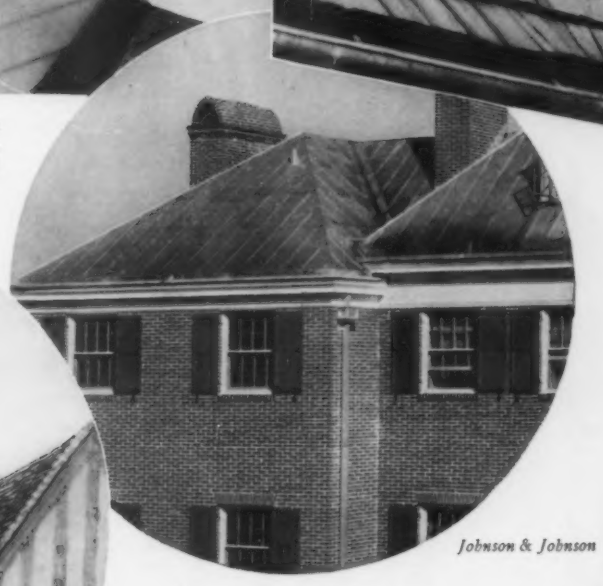
Select a roof to meet your purse and conform to the architecture of your house.
Don't use a crazy quilt, or salt and pepper design roof unless the style of your house will stand for it.
Consult your architect, builder, and roofer for their advice and opinions.
Have your roof put on by a competent and reliable firm who will stand back of its workmanship.
Buy your roofing material from a reliable house, made by a reputable manufacturer, who will guarantee the life of the roofing and as far as possible the color.

A table of the relative costs of various types of roofing materials will be sent upon receipt of two 3-cent stamps



Dwyer Studio

Above is shown one type of asbestos shingles (Salem textured roof by Johns Manville). In the right-hand corner is a section of a roof covered with shakes (Samuel Cabot Co.)



Johnson & Johnson

Ludowici-Celadon

An all-aluminum roof is shown in the upper circle (Aluminum Co. of America). The rough textured shingles at left are in perfect harmony with the rest of the house

slate is a beautiful material and in thatched, renaissance, irregular, or standard lay, blends artistically with many styles of architecture. Natural slate shingles may be laid in graduated sizes and thickness. When laid on the roof, the larger sizes and thicker butts at the bottom, and the smaller at the top, gives the roof a substantial and individual appearance. The thick butts produce an attractive shadow line.

Clay tile manufacturers have made many improvements in their product, both in wearing and architectural qualities. Used as a building material clay tile is as ancient as brick. The coloring and graining of tiles, giving a weathered appearance, has been done so artfully that from a distance the tiling appears as weathered wood shingles. The semi-circular Spanish tile and the flat glazed tile in red or green give an added charm to certain types of homes, and are used extensively in Florida and southern California. The shingle type of tile, with slabs about an inch thick of baked shale, will stand any kind of weather and is practically an indestructible material.

Wood Shingles: Wood shingles have been the standard in most parts of America for two centuries, and probably will always hold a foremost place as roofing material. Cedar and cypress give us the best shingles. Unstained, the former will weather a soft gray, the latter a russet brown. Staining by dipping adds to the life of the shingle by permeating the wood with a preservative, but also adds considerably to the cost. This class of shingle, stained or natural, if properly laid, with air space between roof boards for ventilation, should last twenty years or more. Brush coating shingles has not been found to be satisfactory, as neither the edges nor the underside of the shingle receive the benefit of the coating. Dipping shingles, either by hand or by bundle or by any of the special processes, assures a complete coverage of the stain and gives the extra long wear which is intended. Hand-split wood shingles an inch thick may be obtained from the mill, even if the local lumber yard or dealer does not stock them. They are left in a natural rough state and, while massive, lend a rustic, substantial appearance to the house. Wood shingles are always correct with Colonial or Early American architecture.

Shakes: Shakes are a form of shingles used both for roofs and sidewalls. Split by hand, rough and uneven, shakes give a quaintness that is characteristic of Early American homes. In sizes much larger than ordinary shingles they allow a 12″ exposure on roofs and 18″ when used as siding. In roofing they are laid at random widths, and with the rather thick butts give an attractive uneven shadow line.

Asbestos Shingles: Of late years there has been a big increase in the use of what is often termed composition roofing, in rolls or in shingles. Other names for this roofing are asbestos and asphalt. Asbestos shingles are made of asbestos fiber and portland cement, and are rigid. They are usually colored light gray, black, red, or green, and are fireproof. To imitate weathered wood, asbestos shingles may be had with worn corners or weather-beaten edges. When laid and weathered, asbestos shingles are not only a good imitation of wood, but are exceedingly durable. An improvement in asbestos shingles has been in the addition of an insulating quality. Asbestos and cement are applied over a base of fiber insulation which has been dipped in hot asphalt and chemically treated for long life. These shingles are said to be non brittle and to stand rough handling without breaking. Also will not burn, nor explode, and fire will not break through them.

Asphalt Shingles: Asphalt shingles are made from a base of fiber felt, saturated with asphalt until they are literally sheets of asphalt strengthened and reinforced by the fiber of the felt. In the case of slate surfaced asphalt shingles, slate or stone granules are embedded into the surface, which give fire resistance and added wearing qualities. Asphalt shingles come in standard colors: red, green, and blue-black. Various manufacturers add variegated color blendings, some of which while being reasonably conservative add a touch of individuality to the roof. Like other roofing

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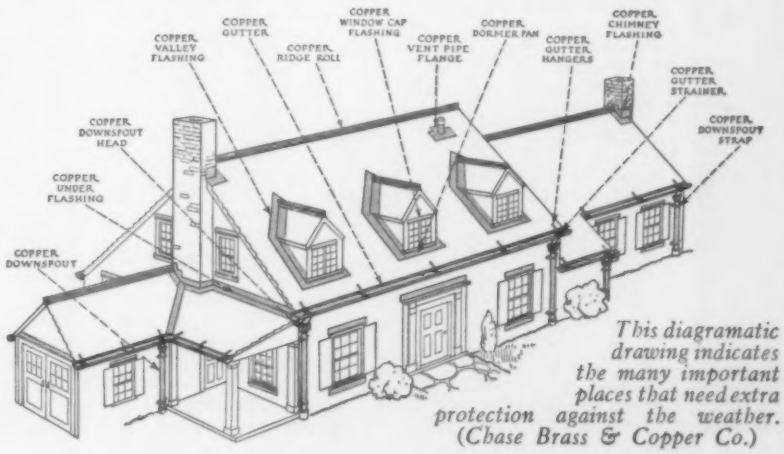
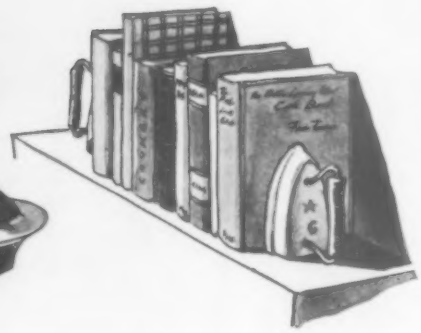


This diagramatic drawing indicates the many important places that need extra protection against the weather. (Chase Brass & Copper Co.)

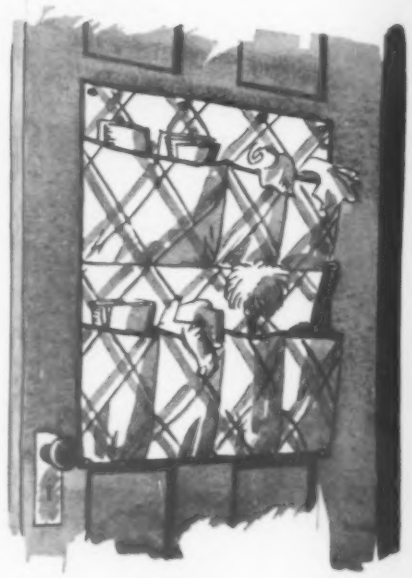
1 Dollar ideas—from your

Sketches by Harrie Wood

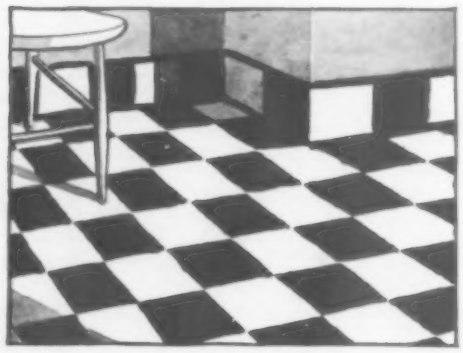


Perhaps you've often wished for appropiate kitchen bookends. Cook books in drawers are untidy and unhandy. If you haven't a pair of old-fashioned irons stored somewhere about the house, you can pick up a pair in a second-hand shop for about 25 cents. Paint the top part of the iron to harmonize with your kitchen color scheme, leaving the handle and ironing surface black. Stand them on the broad end, and they will hold the heaviest of cookbooks.
M. A. Goss, Buffalo, New York

An ordinary glass flower holder makes a handy as well as smart pen and pencil holder for your desk. Brown with a salmon-pink stripe around the edge; gray with orange or yellow stripe, or black with green or orange stripes are good combinations.—Mrs. Edna H. Spink, Ypsilanti, Mich.

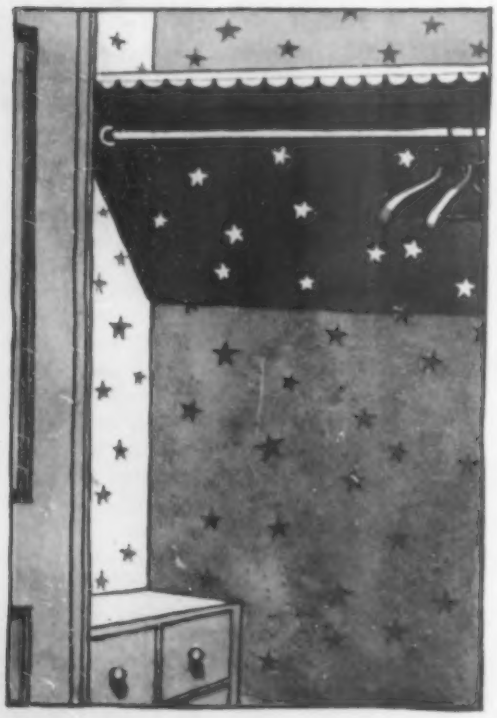


Cover your baseboard in your kitchen or bathroom with linoleum like your floor covering. Put a quarter-round at top of baseboard as well as the usual one at bottom. Paint your quarter-round black or to match the woodwork. You will find that this does not show soil and is easier to clean than an ordinary painted baseboard.—Mrs. Louise Smith, Toledo, Ohio

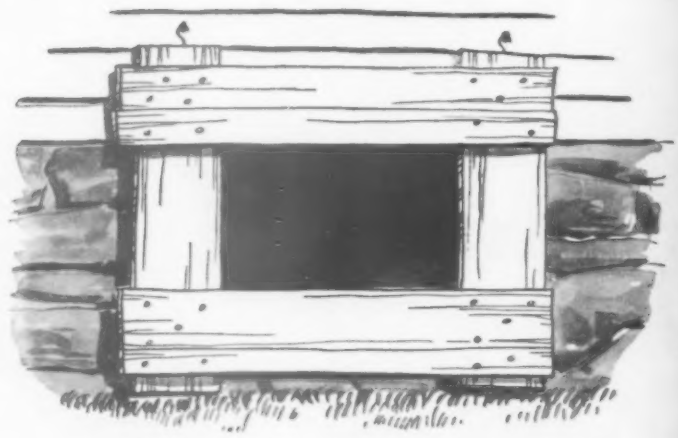


If your kitchen is not large enough for a much-needed table, an old table flap or drop leaf hinged and hung under the kitchen window or some convenient wall space, takes the place of the table when in use, and no space at all when let down and not in use.—Mrs. Frances Beddie, Orange, New Jersey

A bag made of cretonne, striped ticking, or any other washable cotton and designed like the popular shoe bag, makes an excellent parking place for the ugly dust cloth, oily furniture rag, metal polishing cloth and all the other necessary but unsightly cleaning equipment. Thumb tacks will hold the bag in place and permit its ready removal when in need of laundering. If you do not like the oily odors in your broom closet, hang it on the back of the cellar door.—Margaret E. Paul, Philadelphia, Pa.



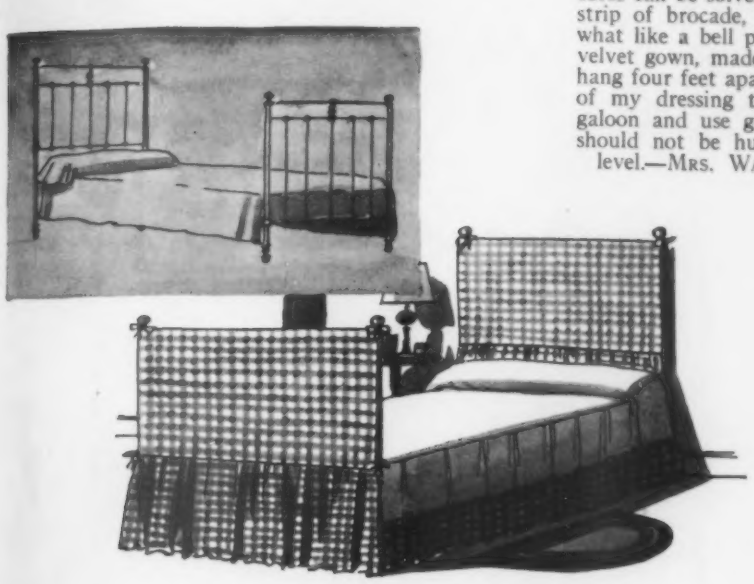
To brighten up your clothes closet, paint the entire interior in enamel to match the color scheme of your room. Paste either gold or silver stars (which can be purchased at any stationery counter) hit and miss over the plain enamel surface. A simple but gay solution for drab closets.—Mrs. J. H. Dierken, Washington, D. C.



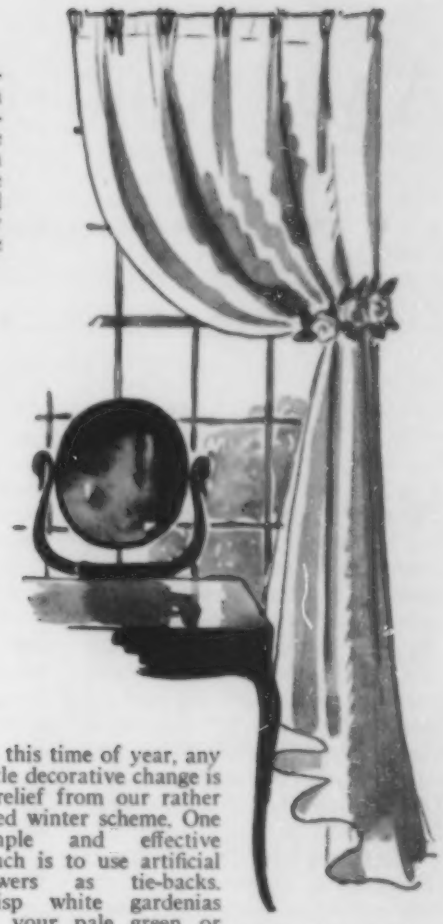
No more shuddering at the havoc wreaked on the painted woodwork when coal or wood is put in your cellar! Make an apron from boards or scraps of lumber, the inside dimension to be an inch or two smaller than the window opening. The frame should be about twelve inches wide. When finished, it resembles a crude picture frame, with strong hooks fastened to each upper corner to be hung when wanted on screw eyes in the outer wall. Next time you order coal or wood, hang out your apron!—Mrs. R. L. Tipple, Yakima, Washington

fellow readers

The difficulty of attractively hanging very small pictures can be solved by attaching them in a row on a strip of brocade, velvet, or ribbon fashioned somewhat like a bell pull. Material left from a turquoise velvet gown, made my extremely pretty ones, which hang four feet apart from the molding, on either side of my dressing table. Edge your strips with gold galoon and use gilt frames on your pictures. They should not be hung upon the strip above the eye level.—Mrs. Walter Preston, Cincinnati, Ohio



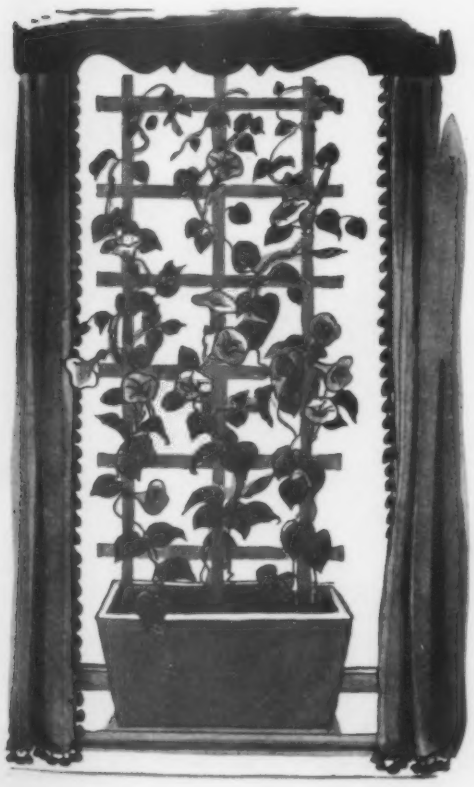
Not often, fortunately, but once in a while some of us are faced with using an old iron or brass bed in a child's room or in a summer home. We show above the artful way in which one of our readers solved this problem. Slip covers of pink and white checked gingham cover the ends of the bed. Flounces of the same material hang a few inches below the plain pink spread. A darker shade of the plain color bands the spread and the bottom edges of the checked flounces. Tapes of this darker color tie the slip covers. The knobs of the bed may be painted to match the other pieces in the room. Toile de Jouy also works out very well.—Arneeta J. Ogden, Keystone Heights, Florida



At this time of year, any little decorative change is a relief from our rather tired winter scheme. One simple and effective touch is to use artificial flowers as tie-backs. Crisp white gardenias on your pale green or yellow drapes, or bright field flowers against dotted swiss, are particularly pleasing.—Florence Zotian, Orange, New Jersey

We are desirous of publishing the useful dollar ideas submitted by readers just as quickly as space will permit. But, due to the great number on hand, we must request that no more ideas be submitted until the supply has been used up, when we shall publish a request for more. We cannot enter into correspondence regarding material submitted, nor can we return any rejected copy.—The Editor

To renew an old card table which is still sturdy but somewhat the worse for play, cover the top with wallpaper, using wallpaper paste or, if that is not easily available, a cold water and flour paste. When dry, give the surface a coat of very thin, colorless varnish. Sides and legs can be lacquered with some gay color to harmonize with the wallpaper top.—Mrs. Frances Beddie, Orange, N. J.



Last fall my husband made me a box about 10″ x 12″ which I filled with ordinary garden soil and enough sand to make friable. The middle of September I planted four or five seeds of the early flowering heavenly-blue morning-glory. I kept the box outside until the nights became cool and then brought it inside, trailing the plants which had begun to climb to a simple trellis of screen moulding, stuck into the soil at the bottom and tacked to the cornice board at the top. They have surely been "glories." The vine is not dense like the morning-glory grown outdoors, the flowers remain open and brilliant blue for many hours in the dimmed sunlight of winter days, and it has proven to be one of the most delightful and satisfactory bits of color decoration I have ever used inside my home.—Mrs. O. M. Lyon, Hudson, Ill.

Many of us who live in ordinary little houses with nothing much to distinguish their exteriors, often wish we might do something at small expense which would make these places of ours less commonplace at this season. On one side of our door was placed a quaint chair made at home from a barrel and brilliantly done in Mandarin red with trimmings of peacock blue. On the other side of the doorway, we stood a very old crock filled first with Autumn leaves and cat-tails, and later with Chinese lanterns and trailing bittersweet. From Christmas on, cone-laden pine boughs or sprays of shining laurel supplied the gayety.—Emma Cox Smith, Peekskill, N. Y.

Away with daily grime!

"Modern cleaning aids and an efficient working schedule banish that dark survival of a past century—Housecleaning Time" says Dorothy Stacey Brown

NO ONE can make a really workable schedule for any house but her own, but there are a few general rules which may be followed. If we begin by keeping a daily record of various tasks, and the time each takes, and check this over week by week, experimenting with small changes to shorten the work yet still do it thoroughly, we shall soon find ourselves with a working schedule far more efficient than any haphazard method.

For example, if the bedding is changed on Saturday, and the bedroom rugs given their thorough once-a-week vacuum cleaning at another time, it may be found profitable to combine the two tasks. The dust and lint which always appears with the turning of mattresses and handling of blankets and sheets will be collected as soon as it settles, first by the vacuum cleaner used in all the rooms in succession, then by the dry mop. Once a month, wall brush and mattress brush may be called into action too, and before the bedding is replaced the cornices, tops of windows and doors, walls and woodwork may be dusted, always beginning at the top and working down. Then brush mattresses, frames, and springs, in each case carrying one task continuously through all the rooms, letting the muscles become accustomed to the swing of the same motions, for this makes the work easier, and saves many minutes in increased speed, and in picking up, laying down, and hunting about for tools.

Our record soon shows that the work resolves itself into a number of daily, weekly, and monthly tasks, and that clever planning can lighten these greatly. We shall learn to do away with long sessions of silver cleaning by keeping a polish beside the sink to use at dishwashing time on any half dozen slightly tarnished pieces, while seldom-used articles may be wrapped in a protective tissue which keeps them as bright as when they were put away. Much running up and down stairs may be avoided by keeping a few cleaning tools in an upstairs closet—a dust mop, dusters, a metal-polishing cloth for the bathroom fixtures, a polishing cloth for mirrors, and a mattress brush. We may decide that the heavy work of polishing floors is best done by treating all the rooms on one floor in succession, by easy stages. As this may take a month, it will help to keep the floor polishing tools and materials in the upstairs closet during that time, ready to be picked up at a moment's notice. A little waxing and polishing worked into each weekly schedule will abolish any spring or fall siege of it, and the floors will be much better off.

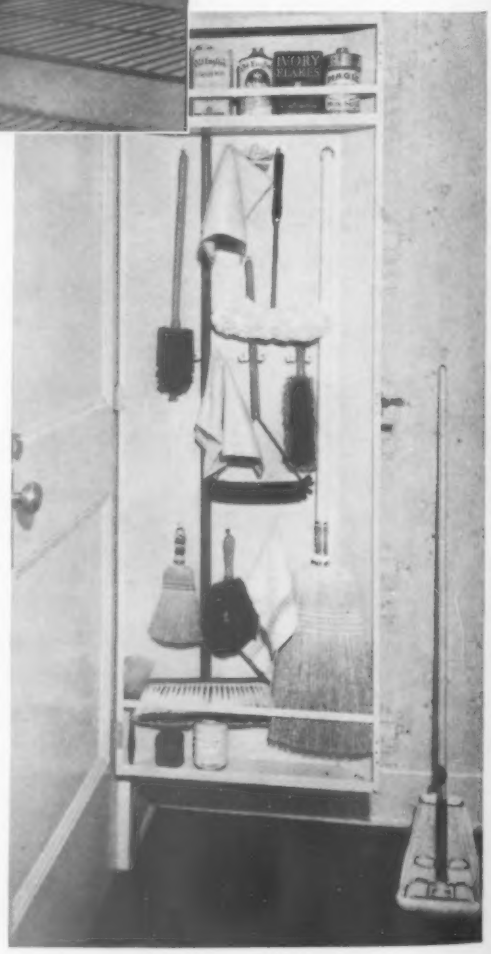
When the cleaning record has been kept for a time, we are in a position to plan ahead, get the once-a-month jobs evenly distributed, and decide where the exceptional tasks—the floor polishing, window cleaning, washing of curtains and scrubbing of carpets—can be slipped most easily into the routine. Instead of waiting until spring or fall to remove accumulated grime, it will be routed systematically from favorite gathering places before it has time to injure fabrics and wall surfaces. Allow in the time schedule for those unexpected interruptions which *will* turn up. Then, if at the end of the morning there is a half hour left over in which to sit down and read a book, or go out and weed the garden, we can enjoy a pleasant sense of time saved!

No one can work without tools, and every housewife should provide herself with just as many of today's labor savers as her budget will allow.

The new "no-rub" polish is a great contribution towards solving the eternal floor problem. Put on with an ordinary wax applier, in fifteen minutes it dries in a fine luster, and no further polishing is necessary. For a high polish however, or, if the floor surface is in bad condition, the filling qualities of a good paste or liquid wax will be needed, together with a hand or electric polishing machine. One of the most efficient electric polishers distributes the wax from a container inside the

The small-size electric cleaner will be found a useful adjunct in the routine care of furniture, draperies—and even clothes

The electric refrigerator should have its periodic inspection. Absence of cracks and crevices in the evaportor or froster simplifies cleaning. This one has a porcelain surface which of course is very easy to wipe off (Westinghouse refrigerator)



Where space is at a premium, the broom closet which fits neatly on the back of a door is the best home for cleaning helps. This one houses bowl brush, hair floor brush, dustpan brush, window cleaner, small dusting brushes, and a corn broom. Beside it stands a self-squeezing mop, which adapts itself to washing walls, dusting floors, and applying wax. (Courtesy, The Budget Home, John Wanamaker, New York)

brush, and has also a floor-scraping attachment if a complete renewal of the surface is wanted. A good hand polisher may be found for about seven dollars, and you may choose between a model which first applies the wax and then polishes when an outer layer of cheesecloth backed with oilcloth is removed, or another type which feeds liquid wax from a container in the handle as required.

Among self-wringing mops there is now a greaty variety of choice. A new mop and pail combination has a triangular bucket which cannot possibly be knocked over, and a wire basket in one corner to squeeze out surplus moisture. Another mop is wrung by turning a handle, and will wash floors or painted walls, or, by changing the cloth, will serve as dust mop or wax applier. As the cloths are simply clamped in place you may, if you wish, use up old bath towels in this way.

Undoubtedly the greatest gift of inventive genius to the housewife has been the vacuum cleaner —that symbol of modern housekeeping which absorbs dust instead of scattering it about. Be sure to choose the new double-action type which not only uses air suction on the surface, but also brushes the rug and draws out the dust from the depths of the pile. One machine now features a "headlight" which makes efficient cleaning possible on even the dullest days and in the darkest corners. The small duster vacuum cleaners weighing only about a third of the ordinary large cleaners are helpful labor savers. Exceptionally easy to handle, they will do the work in a small home with light rugs, and the various attachments will dust, sweep linoleum and wood floors, clean upholstery, draperies and mattresses, and even operate a moth-proofing spray.

Among new cleaning preparations, one of the most useful is a liquid for carpets. This is mixed with suds and applied with a long-handled scrubbing brush, removing the dirt and bringing up the color as if by magic, and with no more labor than mopping a linoleum floor. There is a new scratch remover which banishes scars on furniture with a turn of the wrist, and a preparation which renews worn silver plate, and does not remove the usual layer of silver when used for cleaning. Chemically treated dust-absorbing dusters, paper dusters which do away with the washing of dirty cloths, and a variety of special cloths for metal polishing, for glass and furniture should be kept on hand. Cleaning tasks are simplified by a good supply of small brushes for special work, such as the dusting of mattresses and upholstery, stairs, shelves, and lamp shades. And since none of us wishes to have scrubwoman hands, let us whenever possible use tools with handles, and have rubber gloves for the wet tasks and cotton or leather ones for the dry. Those whose skin is made uncomfortable by rubber gloves will find that a pair of cotton worn inside will do away with all unpleasantness, and lengthen the life of the rubber.

Any outfit of cleaning equipment should include a good green corn broom, a wall brush of cotton or lamb's wool, a long-handled scrubbing brush if there are floors which need vigorous action, a long-handled dust pan, a window-cleaning tool, a self-squeezing wet mop, and a good dry one. If we ascertain before buying each piece that it is comfortable and efficient to use, with a long enough, easily gripped handle, that it is of good quality, easily cleaned and kept in order, our cleaning program is off to a very successful start, indeed.

Second only in importance to good tools is the right closet or cupboard in which to keep them, where everything can be found at a moment's notice, and where they will be kept clean and in good order. A built-in broom closet looks well in the kitchen, but good ones may be found ready-made, or, if space is at a premium, you may have the cleverly designed kind which is attached to the back of a door. Be sure that there is sufficient room for the various brushes and brooms to save their bristles by being hung, enough hooks for dusters and small tools, and a shelf for cleaning and polishing preparations. If possible, there should be floor space for the scrub pail, vacuum cleaner, and carpet sweeper. With such a well-planned home for her cleaning aids, the housewife need never spend time hunting for mislaid articles, but will be able to lay hands on every tool when her schedule calls it out to do its duty.

It is equally important to work out such a system as this, whether we do all our own work, or have a staff of servants. The house will be a pleasant place to live all the year round, and we shall have banished that dark survival of a past century which has no place in a modern home, and which is known as Housecleaning Time.

Here are a few of the many preparations which lighten our cleaning labors: metal polishes, carpet shampoos, furniture polishes, and cleaners for hardwood floors, woodwork, and walls—together with an assortment of dusters and polishing cloths, a lamb's wool wall brush, a window squeegee, and other useful tools. (The Budget Home, John Wanamaker, N. Y.)

SCANDINAVIAN COOKERY

Americana in the kitchen—IV

Barbara Lee Johnson

DEEPLY rooted in certain parts of these United States are native dishes that are as characteristic of the section as the local accent or dialect. Many of these dishes are the result of Old World cookery brought to America by early settlers and modified by native food products. Because most of them are genuine delicacies, and because they are too often just names to the rest of the American public, we present this series of articles, with recipes telling exactly what goes on in the kitchens of our fellow citizens up and down the land.

Only yesterday the ox-drawn emigrant wagons plodded their way across the interminable plains of Minnesota and the Dakotas. Not a house, not a tree, not a hill. A sea of prairie grass flowed in great, grayish ripples till it met the sky in the blue distance. Today those wide open spaces are endless fields of wheat. What a grand but heart-rending story is that of pioneering on the prairies! Stamina such as only the Nordics possess accomplished the miracle.

Scandinavian tenacity stuck despite years of crop failures. Droughts, hail storms, rust, and grasshoppers dogged the efforts of that continuous stream of Swedish, Norwegian, and Danish homesteaders which poured into the Red River Valley country in the '80s and '90s. We wonder that each and everyone didn't murmur: "Ay tank Ay go home."

Not at all. They moved from their one-roomed canvas-covered homes on wheels into sod huts. They lived on a monotonous diet of porridge. They labored unceasingly through hot summers and bitterly cold winters. And now a yellow ocean of waving grain is dotted with big, comfortable white houses, huge red barns, silos, granaries, and fine cattle.

The romance of Scandinavian emigration seems a far cry from recipes for you and me. But with Lares and Penates these emigrants brought culinary traditions which continue to flourish in the kitchens in the wheat country. The following dishes are the proof of the goodness of the pudding.

FISH PUDDING

2 lbs. fresh haddock or similar fish
2 eggs or 4 egg yolks
2 tablespoonfuls butter
Salt
Nutmeg
Light cream or milk

Cut and scrape the fish from the bones. Put through a fine-cutting food chopper five or six times. Place in a wooden bowl and pound and beat with a wooden masher until it becomes pasty and doughlike. Add salt and nutmeg to taste; the eggs well beaten; and the butter melted. Thin this mixture with enough cream or milk to make it the consistency of soft mush—but not too thin. Butter the baking dish well and dust with bread crumbs or browned flour. Bake in a moderate oven till firm. Serve with melted butter or butter and water sauce thickened with flour to the consistency of cream. It is often served with creamed shrimp, lobster, or mushrooms. It is nice baked in a fish mold (placed in hot water) and turned onto a deep platter with the sauce around it.

SWEDISH MEATBALLS I

1 lb. round steak
½ lb. veal
¼ lb. fat fresh pork
2 cupfuls milk
2 eggs
½ cupful zweiback crumbs
1 tablespoonful salt
1 medium onion minced
½ teaspoonful pepper
3 tablespoonfuls butter

Beat eggs; add milk and zweiback and let soak. Grind all meat very, very fine. Brown the minced onion in 1 teaspoonful butter. Add all ingredients now to the meat and stir till smooth—onions last. Form little balls with two tablespoons dipped in warm water. Fry them in butter till brown. Pour over them a cupful of hot stock or boiling water and let simmer about twenty minutes.

MEAT BALLS II

2½ lbs. ground round steak
½ lb. marrow or suet
1 tablespoonful salt
1 teaspoonful ground mace
1 pt. cream
1 pt. milk

Pound the meat and marrow steadily with a wooden masher. Add the salt and mace. Add the cream and milk a little at a time and pound until the mixture is smooth and can be shaped into balls about the size of a walnut. The secret of good meat balls is the smooth elastic paste of the mixture. Heat any good soup stock from which the fat has been removed—and which has been strained. Into this drop a few of the meat balls at a time and cook until done. The balls are served in brown gravy (made by thickening some of the stock) with the whole yolks of hard-boiled eggs as a meat course or they are served in clear soups.

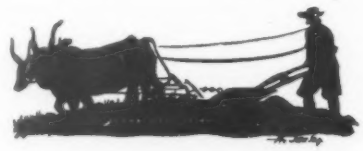
This recipe makes a large quantity, but the balls can be kept several days. If covered with the remainder of the stock and the skimmed fat poured over the top they may be kept weeks.

POTATO SOUP

10 medium potatoes
3 pts. milk
¼ lb. butter
Salt and pepper
Nutmeg or mace
Toasted water crackers

Boil the potatoes and mash thoroughly—put through a ricer or sieve to make sure that all of the lumps are mashed. Add the milk, butter, and seasoning. Heat to the boiling point. Serve with a toasted water cracker in each soup dish.

Two or three small onions may be cooked and mashed with the potatoes if desired. If a thick soup is preferred add a little



tapioca and cook a few minutes longer until thick enough.

ROAST GOOSE

Wash the goose thoroughly inside and out and then wipe dry. Rub it well on the inside with salt and pepper. Peel and quarter five or six large cooking apples and mix with three fourths of a pound of prunes which have been soaked in cold water several hours. Stuff the goose with these and sew it up. Rub the outside with salt. Start in a hot oven—about thirty minutes—and then lower the heat to moderate and cook until tender, basting frequently. The time will depend on the age of the goose as well as on the weight.

BROWNED POTATOES

Peel and boil two pounds of small round potatoes. Add two tablespoonfuls brown sugar to one fourth pound butter in a saucepan. Stir until the mixture is a light brown fluid then add a tablespoonful of boiling water. Turn the potatoes into this and

[*Please turn to page 162*]

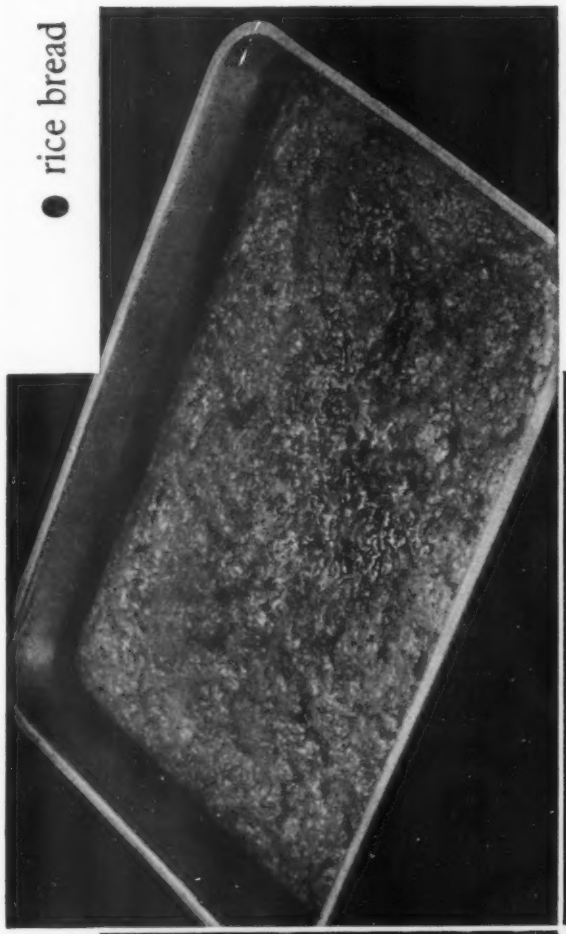
CREOLE BREADS AND BISCUITS

A few old-world recipes almost lost and forgotten, as guarded by the old Creole cook

JARROLD C. MARLEY

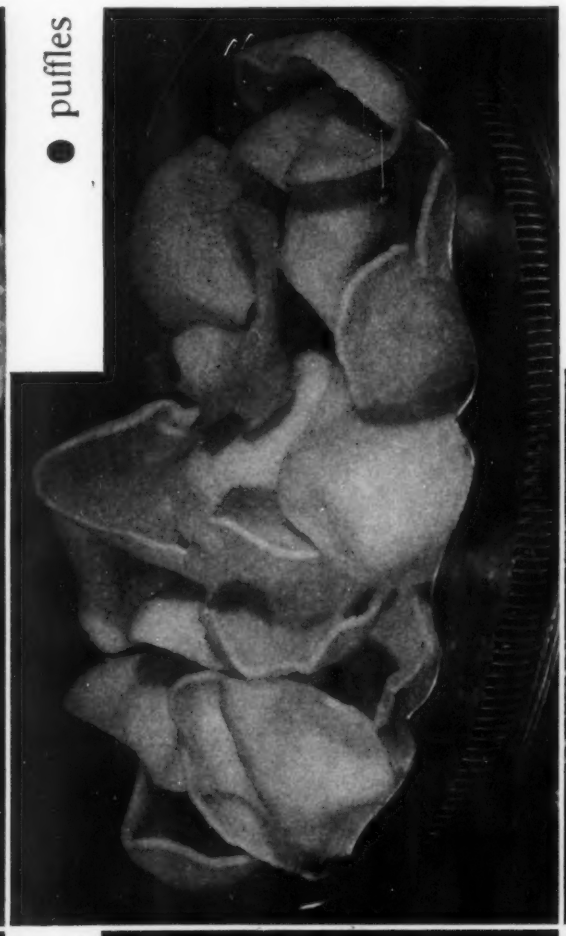
Recipe printed on back of each photograph

● rice bread



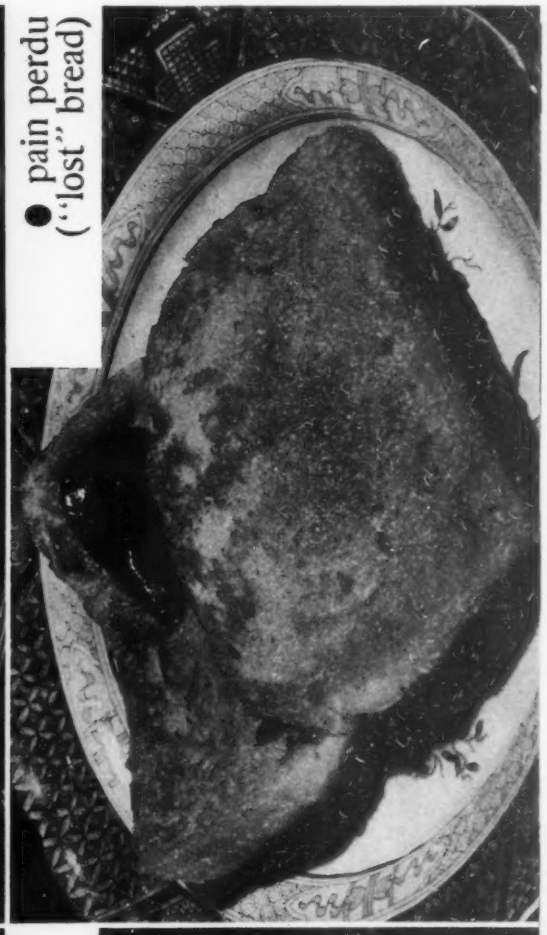
Recipe printed on back of each photograph

● puffles



Recipe printed on back of each photograph

● pain perdu ("lost" bread)



● pain au lai (milk bread

● calas— hot Creole dainty.

● brioche

(File American Home Menu Maker recipes with the *picture* side out)

(File American Home Menu Maker recipes with the *picture* side out)

CREOLE BREADS AND BISCUITS

A few old-world recipes almost lost and forgotten, as guarded by the old Creole cook

JARROLD C. MARLEY

Photograph printed on back of each recipe

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Photograph printed on back of each recipe

● brioche

8 cupfuls flour
1 cake yeast
Milk, scalded
1 tablespoonful salt
7 eggs, well beaten
1 cupful sugar
1 pound butter
Powdered sugar

Tested by THE AMERICAN HOME

MAKE a dough of 6 cupfuls flour, yeast dissolved in a little lukewarm water, add enough scalded milk to make it a little softer than bread dough. Cover, and set to rise in a warm place for about six hours. Then add two cupfuls of flour into which you have sifted the salt. Beat eggs very light with a cupful of sugar and butter which has been softened, and add to the dough, adding more eggs if the dough should seem to stiffen. Fold the dough over on itself three times, and set to rise again for an hour. Knead again lightly and make into pieces about the size of a large egg.

Put in a baking pan, which has a buttered sheet of paper in it, a piece about twice as large as the others, and surround with seven or eight of the smaller pieces. Let rise for another hour, then bake for about an hour in an oven cooler than that used for baking bread. Before serving, sprinkle with powdered sugar

● pain perdu ("lost" bread)

2 eggs, beaten light
3 tablespoonfuls powdered sugar
1 cupful milk
Grated rind 1 lemon
Bread
Cinnamon, nutmeg

Tested by THE AMERICAN HOME

LEFT-OVER bread becomes a treat when it is made into "lost" bread, or "pain perdu," as the Creoles call it. Originally a breakfast dish, it is equally delicious for luncheon. For it, a batter is made of eggs, beaten very light, to which powdered sugar is added, and a cupful of milk.

Into this the peel of a lemon is grated, and the slices of stale bread left to soak in the mixture about half an hour.

They are then lifted out and laid in a pan of boiling lard or vegetable oil, and fried to a golden brown. They should then be drained, sprinkled with powdered sugar, cinnamon, and nutmeg and served hot.

cut here

● calas— hot Creole dainty

½ cupful rice
3 cupfuls boiling water
½ cake yeast
3 eggs, well beaten
½ cupful sugar
3 tablespoonfuls flour
½ teaspoonful nutmeg
Powdered sugar

Tested by THE AMERICAN HOME

CALAS are one of the oldest of Creole cakes. Long ago the cala woman was as familiar a sight as the popcorn man is now. The cry of: "Belle Cala. Tout Chaud" heralded the coming of the bandana headdress, and the white apron of the negro women who carried covered bowls of the hot dainty.

The night before you want to make the calas put rice into rapidly boiling water and let cook till very soft. When cold, mash and mix with yeast dissolved in half a cupful of lukewarm water. Let rise over night.

The next morning add well-beaten eggs to the rice, sugar, and flour, beating all thoroughly. Let rise fifteen minutes. Add about half a teaspoonful of grated nutmeg and drop by large spoonfuls into boiling lard or vegetable oil. Fry to a golden brown, drain, and sprinkle with powdered sugar.

● baba (see brioche recipe)

½ lb. seeded raisins
½ lb. seedless raisins
½ glass sweetened water
½ teaspoonful almond flavoring
2 cupfuls flour

THE baba is also made from the brioche dough, except that seeded raisins, seedless raisins, and a half glass of sweetened water, in which you have put half a teaspoonful of almond flavoring, are added with the last two cupfuls of flour.

The dough must be kept quite a bit softer than the brioche dough, and should rise at least an hour longer when first set to rise. It is baked in a round cake and sugared.

● puffles

(shown on opposite side)

A READY-TO-USE food, which you merely drop in deep fat—and you get these luscious, flaky cheese chips in a few seconds. Grand substitute for potato chips at your Sunday night parties.

Tested by THE AMERICAN HOME

cut here

● pain au lait (milk bread)

1 pint milk
2 tablespoonfuls butter
1 teaspoonful salt
½ cake yeast
4 cupfuls flour

Tested by THE AMERICAN HOME

THIS recipe for "pain au lait," or milk bread is generations old. One pint of sweet milk goes into the making of this, one of the best liked Southern breads. To the milk, which has been scalded and poured into a mixing bowl, add the butter and salt.

When it has cooled, add half a cake of yeast dissolved in lukewarm water and one and a half cupfuls of flour, till it is the consistency of a thick batter. With a wooden spoon or paddle beat until there are air bubbles thick over the surface of the batter. Cover and set in a warm place six or seven hours.

Then work in two and one half cupfuls of flour; knead quickly till the dough is smooth, put back into the pan, cover, and set to rise again till it has increased twice its bulk.

Make into loaves, set to rise about half an hour, and bake in a moderate oven for forty-five minutes.

● rice bread

2 eggs
2½ cupfuls milk
2 cupfuls Indian meal
3 teaspoonfuls baking powder
1 teaspoonful salt
1 tablespoonful melted butter
1 cupful cold boiled rice

Tested by THE AMERICAN HOME

LONG before the Great War started us conserving, the Creoles were eating, and enjoying, rice bread. But theirs was a very different bread from the one that most of us know. While tasty enough for any meal, it was preëminently a breakfast bread, easily and quickly prepared.

Into the eggs, beaten very light, pour gradually the milk. Then add the Indian meal, mixed with the baking powder and salt, and beat thoroughly.

To that mixture add the melted butter and cold boiled rice, pressed through a sieve. Beat until very light. Turn into a shallow pan and bake half an hour in a hot oven. Serve hot, and guard the butter.

HAM AN' EGGS

Recipes for serving America's most popular combination in six entirely new ways—RALPH BARRETT

Recipe printed on back of each photograph

● ham timbales

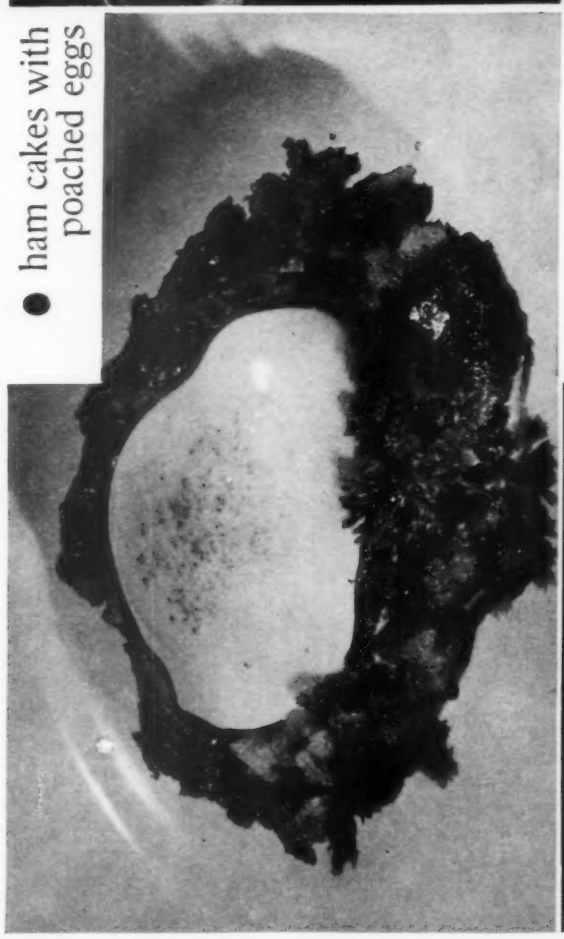
Recipe printed on back of each photograph

● jellied ham and eggs

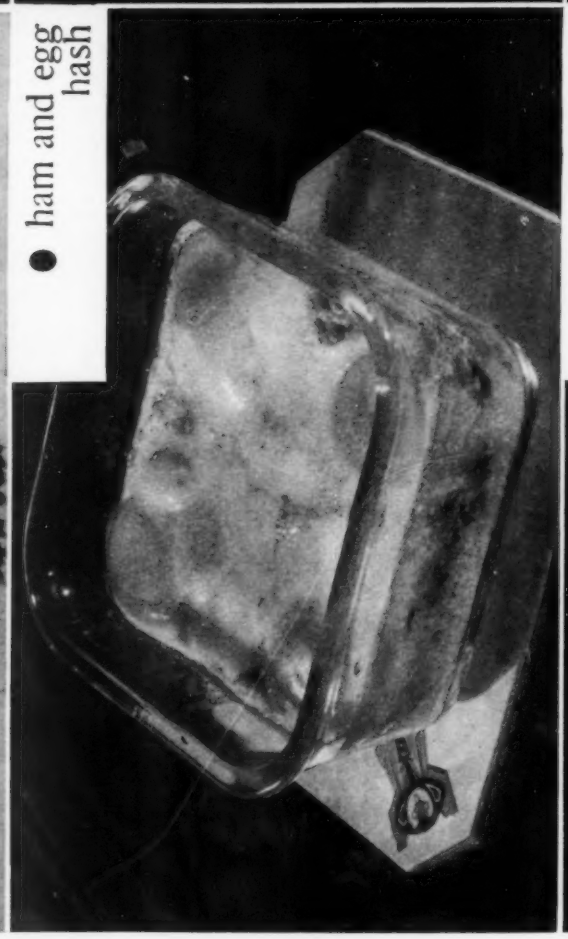
Recipe printed on back of each photograph

● ham and eggs—Southern

● ham cakes with poached eggs



● ham and egg hash



● ham and egg omelet—creole

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HAM AN' EGGS

Recipes for serving America's most popular combination in six entirely new ways—Ralph Barrett

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

● ham and egg omelet—Creole

(for either 4 or 6 servings)
1 tablespoonful butter
3 medium sized onions chopped fine
1 minced clove of garlic
2 small green peppers minced
1 can of tomatoes
1 tablespoonful fine bread or cracker crumbs
8 egg whites, beaten stiff
8 egg yolks, beaten well
Salt, pepper, paprika
4 tablespoonfuls cold baked ham, ground fine

Tested by The American Home

Heat butter in a thick sauce pan and sauté the onions, garlic, and minced peppers in it. When done to a golden brown, add canned tomatoes and the crumbs. Simmer slowly one hour. (If the mixture evaporates too much, thin it with necessary additional tomato juice. It should be fairly thick but not too dry to burn easily.)

Make an ordinary omelette with the beaten whites and yolks, seasoned as you blend. Just before the omelette is ready to fold, sprinkle with ham and about half of the tomato paste. Turn and complete cooking. Use the balance of the paste for a garnish in serving.

● ham and eggs—Southern

(for 4 servings)
4 fresh eggs
4 medium sized, very thin slices of ham
4 slices of buttered toast
1 cupful cream
Salt, pepper, paprika
4 sprays curly chicory

Tested by The American Home

Poach eggs until just firm. Fry ham until nicely brown. Heat cream in double boiler. Arrange hot buttered toast in a deep serving platter. On each slice place one slice of fried ham and one poached egg.

Gently pour the hot cream into the platter around the toast. Sprinkle with salt, pepper, and paprika. Garnish each slice with a sprig of curly chicory and serve hot.

This dish may be served from chafing dish with considerable eclat.

Note: If the cost of cream frightens you, *do not* use the recipe at all. The substitution of evaporated or condensed milk in this instance will not be satisfactory.

● ham and egg hash

(for 6 servings)
2 tablespoonfuls olive oil
2 cloves of garlic
1 small green pepper, minced fine
½ cupful canned tomatoes
Marjoram, cloves, cinnamon
1 teaspoonful sugar
⅛ cupful red wine (claret)
½ cupful chopped mushrooms
2 cupfuls finely ground cold cooked ham
2 tablespoonfuls ground raisins
2 cupfuls cooked rice
2 eggs beaten whole
6 eggs—whole
Salt, pepper, paprika

Tested by The American Home

Heat olive oil and sauté garlic and pepper to a light brown. Then add tomatoes, a dash each of marjoram, cloves, cinnamon, the sugar, wine, ham, mushrooms, and raisins. Mix all thoroughly and season to taste with salt, pepper, and paprika.

Simmer slowly for at least 15 minutes.

Mix cooked rice (still hot) with beaten eggs and make a layer in the bottom of a buttered baking dish. Cover the rice layer with the hot meat mixture. On the top drop 6 unbroken eggs—1 per person. Sprinkle with salt, pepper, and paprika. Bake to shir the eggs in a moderate oven —10 to 12 minutes, perhaps even less, depending upon your heat.

● jellied ham and eggs—a Parisian sophisticate

(for 4 servings)
1 tablespoonful gelatine
½ cupful cold water
¼ teaspoonful salt
⅛ teaspoonful pepper
1 cupful boiling water
4 green tarragon leaves
4 sprigs of parsley
4 whole eggs
4 thin slices cooked ham

Tested by The American Home

Dissolve the gelatine in cold water. When thoroughly moistened, stir in salt, pepper, and hot water.

Heat 4 individual molds (small ramekins will do excellently) in boiling water and dry well. Pour into each mold 2 tablespoonfuls of hot gelatine. Place a leaf of tarragon and a sprig of parsley into each.

Gently drop one whole egg into each mold. Cover the eggs with very thin slices of cooked ham trimmed to fit the exact shape of the mold. Pour the balance of the gelatine over the eggs, dividing it equally between the 4 individual cups. Set aside to cool and then refrigerate until firm.

To serve, unmold onto individual beds of cress and lettuce. Dress with the popular Russian dressing.

● ham cakes with poached eggs

(for 4 servings)
1 cupful cold boiled ham ground fine
1 cupful cold cooked rice
Ham gravy (quantity variable depending upon thickness, etc.)
1 tablespoonful prepared mustard
1 teaspoonful Worcestershire
4 eggs
Salt, pepper, and paprika
4 sprigs of parsley

Tested by The American Home

Mix ham, rice, mustard and Worcestershire together with enough hot ham gravy to make a thick pouring batter.

Heat and grease a griddle pan. Drop mixture by large spoonfuls and cook, turning as you would a griddle cake.

When brown on both sides, top each cake with a soft poached egg. Flavor with salt, pepper, and paprika. Garnish with a sprig of parsley.

● ham timbales

(for 4 servings)
2 tablespoonfuls butter
¼ cupful bread crumbs
⅔ cupful milk
1 cupful minced cooked ham
1 teaspoonful sugar
½ teaspoonful minced parsley
2 eggs beaten lightly
Salt and pepper
Cheese-egg sauce *or* rarebit
4 sprigs parsley

Tested by The American Home

Melt butter in a sauce pan; add crumbs and the milk. Cook these ingredients together 3 to 5 minutes *stirring constantly*.

Add the ham, sugar, parsley, beaten eggs, salt, and pepper. Mix well and pour into 4 individual buttered ramekins or molds.

Place molds two thirds full into a water-filled pan. Cover with buttered baking paper and bake in moderate oven twenty minutes.

Serve in the molds with either a cheese egg sauce or with a rarebit, each mold garnished with a sprig of parsley.

"I'm a Bride of 6 Months

●This is the home of Mr. and Mrs. John D. Blackburn, Jr., of Scarsdale, N. Y.

—but I've already learned this lesson: It doesn't pay to use a cheap, unreliable baking powder"

(An intimate chat with Mrs. JOHN D. BLACKBURN, JR., of Scarsdale, N. Y.)

GETTING married on $20 a week takes courage nowadays.

"And, my! What a time I've had making it stretch," *says Mrs. Blackburn.* "I made plenty of mistakes in buying, too, that didn't help any.

"The first baking powder I bought was sheer waste—and almost caused a quarrel. The cake I made with it was so poor-flavored and dry, my husband said he'd rather have some bread and butter.

"I'm firmly convinced that it's poor economy to use any baking powder but Royal. You don't use much in a cake, anyway . . . and expensive butter and eggs deserve the best baking powder."

GOOD FOR YOU, Mrs. Blackburn! When you figure the cost of ingredients for a cake, it doesn't seem reasonable to skimp along with a doubtful baking powder.

Just look at that chart on the right. Eggs, 5¢! Chocolate, 5¢! Sugar, 8¢!

Yet *only 1¢* for *Royal!* That's not much to pay, is it, for a perfect cake *every time?*

You already know, of course, that Royal is famous for the fine flavor it gives to cakes and biscuits . . . that it produces a texture so fine and even, your cake holds its freshness for days.

REMEMBER, the next time you buy baking powder, how little it costs to use Royal. And, as a matter of fact, the price is now lower than it has been for seventeen years.

"Was I *proud* of the first cake I baked with Royal! And I've had the same wonderful results *every time.*"

APPROXIMATE COSTS OF MATERIALS FOR A CHOCOLATE CAKE *

2 Eggs 5¢ — *2 sqs. Chocolate* 5¢ — *3 cups Sugar* 8¢ — *⅓ cup Butter* 4¢

1½ tsps. Vanilla 4¢ — *2 cups Pastry Flour* 5¢ — *⅞ cup Milk* 2¢ — *3 tsps.* ROYAL 1¢

*These costs vary, of course, according to locality.

When you figure out the cost of your cake ingredients as shown above, it does seem foolish to deprive yourself of the best baking powder—dependable Royal!

FREE COOK BOOK
Mail coupon today for the new Royal Cook Book to use when you bake at home.

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ROYAL BAKING POWDER, Dept. 111. Product of Standard Brands Incorporated, 691 Washington St., New York, N. Y.

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Newly discovered wood that comes in cans makes it easy for anyone to keep home in first class condition. Handles like putty, just as soft. Quickly hardens into wood, like natural wood. You can paint, carve it. Drive nails or screws into it. It's PLASTIC WOOD. If you have a **broken chair . . . loose caster, ugly nick . . . crack in floor, hole in wood, plaster or tile, loose drawer pull . . . rotten spot in wood to replace . . .** do a quick, expert, permanent job of repairing with PLASTIC WOOD. Results will surprise you. Paint, hardware stores sell PLASTIC WOOD for 25¢ a tube, 35¢ a can.

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Merely enclose 10c in stamps to cover cost of mailing and postage. And remember: Cel-O-Glass makes a light, easy-to-handle sash, that does not break like glass or tear like cloth. Is guaranteed for 5 years. When you purchase Cel-O-Glass be sure the name Cel-O-Glass is stamped on the selvage. Only the genuine is so marked.

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STAND IN ONE PLACE TO HANG ENTIRE WASH

CLAY EQUIPMENT CORPORATION
Cedar Falls Iowa

Homemaking around the globe

[*Continued from page 133*]

"Peking duck" vie with the "Eight Precious Pudding" for the highest place in the feast. But some would vote the next dish, "The Yellow Fish," as the highest point, but also as the most deliciously prepared fish that cook has ever done. This comes in on no small round platter, but an oblong one of generous dimensions befitting the dignity of the great fish. And here he comes, fried and roasted and basted to a rich delicious brown, stuck over with ginger and olives and wallowing in a sea of dark delicious liquid filled with mushrooms and all the tasty tidbits that the Orient can provide. Here is a dish that old Izaak Walton may have dreamed of, but I doubt if he ever tasted any of his beloved fish prepared in half so delicious a way.

But we must hurry on to the close and so will be compelled to pass over even the names of more delicious dishes as we probably literally pass them by. But we cannot pass by what the Chinese consider the greatest tidbit of all: a generous piece of fresh side of pork rolled in its own fat and boiled to a turn. Each person is now brought a small bowl of rice and if we are not already so replete that we refuse the rice altogether, we dig through the fat to the delicious lean bits and with our mouths full of rice we end the dinner!

Of course that is a dinner served when there are guests. An ordinary meal would consist of four or six or eight bowls of perhaps some of these same dishes in less generous proportions, all placed on the table at once, each person supplied with his bowl of rice which later is replenished one or two or more times if he wishes.

Breakfast in this part of China is much more simple, in fact, meagre, consisting usually of almost liquefied soft boiled rice with which is eaten a few parched salty beans.

The kitchen from which all this food comes has a brick or stone floor and along one side is built, also of bricks, the kitchen range. But this range contains no oven so all cooking is done in big, flaring iron bowls with wooden covers, in some cases the cover taking the shape of an inverted pail.

The last room that is to be described is the bedroom. This usually has a floor of wide boards and may be on the second story if there should be one. This room is usually quite small and is half filled by the huge bed which is more like a house than a bed. The bed is often built of beautiful wood with many panels carved or inlaid with bone. The front is open and in some cases the whole top is a mere frame like a glorified four poster that serves to hold the inner house of cloth or mosquito netting. This cloth is always in place winter and summer; in the summer to keep out the mosquitoes, in winter to keep out the cold draughts or, perchance, a stray demon!

In front, the cloth is tied back by day and discloses the bed inside. There are no springs but a bottom of woven palm fibre like the rope beds of our grandmothers but much finer and tighter and more comfortable. On this is placed a piece of ordinary floor matting and on the top of the matting are spread the thick quilts which serve for both mattress and cover. Last of all is the pillow about eighteen inches long and five inches square stuffed hard, to keep its square shape, with straw or hair.

Besides a chair or two and perhaps a little square tea table, the only other furniture may be the leather covered boxes lacquered black or red in which all wearing apparel, bed clothes, and all other articles of value are kept.—MRS. F. J. WHITE, Shanghai, China.

TSINGTAO, CHINA:

WE WERE home on leave last summer, and it was really fun to know what ideas people had of our lives here in Tsingtao, evidently gleaned from missionary reports and "trippers'," highly colored accounts of their experiences in the Orient.

Coming to Tsingtao from Shanghai about a year ago, I was impressed by the beauty and cleanliness of the place; mountains, sea, beautiful scenery on every hand, I wondered if this could really be China, until it became necessary to find a house and settle down. Then I realized it *was* China.

Our house is the last word in modern architecture—that is from the viewpoint of our Chinese landlord—but to our eyes it is simply an eight-room house, no furnace or steam heat, no cupboards, badly fitting windows, and poor water supply.

The walls throughout the house are color washed in buff. We all strive to make our homes as "homesidy" as possible; we have some Chinese curios of course and some are really beautiful, but no Chinese furniture is really comfortable. Having the curtains made up was a hectic experience like everything else one has made here. I engaged a house tailor, he measured every window very carefully and took the material away promising to return within

[*Please turn to page 158*]

Read about this NEW kind of service to Europe

LOW COST TRIP TO EUROPE! They said *it couldn't be done...*with two-bed rooms; hot and cold running water in every cabin; abundant and delicious food; the unrestricted use of the ship with its spacious decks, veranda cafe, and recreation rooms. But *it can be done.* We proved it last year to students, teachers, scientists, professional people and family parties. They were so delighted (and surprised) at the comforts and steadiness of our ships and the congenial friends they met aboard that they wrote hundreds of unsolicited letters to us. Those letters are a remarkable verdict on this new kind of service to Europe (New York—Havre—Antwerp). Would you like to read some of these letters? May we tell you all about it?

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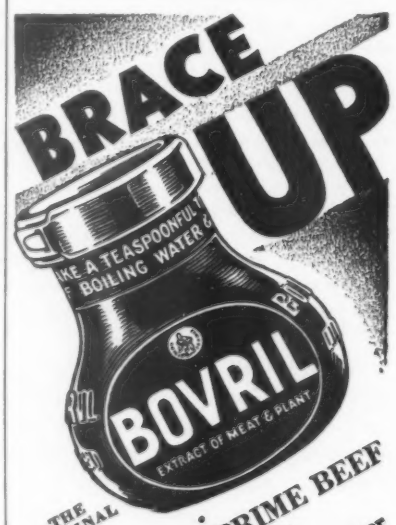

GOODNESS OF PRIME BEEF
HIGHLY CONCENTRATED

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WM. S. SCULL CO., 122 Federal St., Camden, N. J.
Enclosed find $1.00. Please send a 4-oz. bottle of Bovril postpaid to

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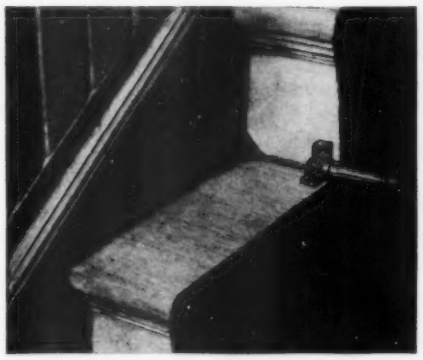
Of interest to you?

Here is another page of new things for you! And each month hereafter this space will be devoted to these exciting new ideas, which continually come over the Editor's desk and which we simply must pass on to you while they are still news. Some of them will be important to you, some may not, but they will all be interesting whether you are an old hand at housekeeping or a new one.

No upkeep cost for laundering on a tablecloth like this! Of checked oilcloth with a satin finish, it has a perforated "hemstitch" edge and is backed with flannel to protect the table surface. From The Standard Textile Products Co.

The problem of keeping the stair carpet in place is solved by the Banda stair carpet grip, of Bakelite molded material in wood finish effects, as is the Banda corner stop. The latter is almost invisible in the photograph as on any stairs, where it serves to prevent corner accumulation of hard-to-get-at and dangerous dust and dirt



"Safety First" is an easy slogan to live up to with the new electric "Vitalarm" fire signal. Not only does it detect fire instantly, but it also sounds the alarm automatically. All you have to do is screw it into any existing electric light socket. From the Gamewell Company

Now you can crank your ice-cream freezer by electricity! Note this attachment which will fit any make of ice cream freezer. From the Chicago Flexible Shaft Co.

There will be chilly mornings for some time to come, and for quick warmth nothing could be better than this Fanheater, from the Chicago Flexible Shaft Co. Its fan construction pulls in cold air through back vents, pushes it out hot through the front, and then blows it all over the room. The cabinet has a nice walnut finish

How a man of 40 can retire 15 years from today

IT makes no difference if your carefully laid plans for saving have been upset by the depression. It makes no difference if you are worth half as much today as you were in 1929.

Now, by following a simple, definite Retirement Income Plan, you can arrange to quit work forever fifteen years from today with a monthly income guaranteed to you for life.

Not only that, but if something should happen to you before that time, we would pay your wife a monthly income as long as she lived. Or if you should be disabled, and were unable to continue your payments, we would make them for you and pay you a disability income besides!

$250 a Month beginning at age 55

Suppose you decide that you want to be able to retire on $250 a month beginning at age 55. Here is what you get:

1. A check for $250 when you reach 55 and a check for $250 every month thereafter as long as you live.

This is the simplest Plan and costs the least. The same Plan may be made to provide in addition:

2. A life income for your wife if you die before retirement age.

3. A monthly disability income for yourself if before age 55 serious illness or accident stops your earning power for good.

It sounds too good to be true. But it isn't. There are no "catches" in it, for the Plan is guaranteed by an 83-year-old company with over half a billion dollars of insurance in force. If you are in good physical trim, and are willing to lay aside a modest portion of your income every month, you can have freedom from money worries and you can have all the joys of recreation or travel at a time when every man wants them most.

The Plan is not limited to men of 40. You may be older or younger. The income is not limited to $250 a month. It can be more or less. And you can retire at any of the following ages you wish: 55, 60, 65, or 70.

How much does it cost? When we know your exact age, we shall be glad to tell you. In the long run, the Plan will probably cost nothing, because, in most cases, every cent and more comes back to you at retirement age.

Write your date of birth in the coupon below and mail it today. You will receive, without cost or obligation, a copy of the interesting illustrated booklet shown at the left. It tells all about the new Phoenix Mutual Retirement Income Plan. Send for your copy of the booklet now. The coupon is for your convenience.

PHOENIX MUTUAL LIFE INSURANCE COMPANY
Home Office: Hartford, Conn.
Established in 1851

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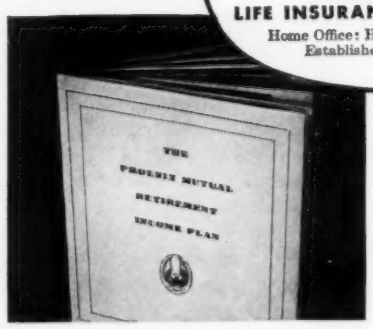

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Do not confuse Sani-Flush with ordinary cleansers. It is made especially to clean toilets. It brightens the porcelain. It purifies the hidden trap no brush can reach. Removes the cause of toilet odors. Sani-Flush eliminates all unpleasant labor.

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MEDICATED Comfitape

Homemaking around the globe

[*Continued from page 156*]

two or three days. After waiting patiently for three weeks, I sent the house boy to "look see, how fashion he no come back." When the curtains finally arrived no two were the same length; instead of sewing the hems, they were pasted and the result was really appalling. Besides having to do them over, I had to pay the tailor the price agreed upon and lost about six yards of the material which he "squeezed."

The kitchen is a thorn in my side, but we try to make the best of it. The walls are white washed, the stove made of brick and mortar, like nothing ever seen at home and only a Chinese could operate it. However, as that is the cook's "pigeon" no one else goes near it, it works, that is enough. Gas and electric stoves are to be had in Shanghai but not in the outposts.

We have an electric refrigerator which is a joy and comfort as the heat is intense in the summer. The servants do not like it, however, as it does away with their ten per cent "squeeze" on the ice bill. We are fortunate too in having a bathroom next the kitchen and not installed next to the front door as many of them are here.

And now shall I talk about groceries? They are very expensive as they are all imported. Coffee is $2.30 a pound, tinned asparagus $2.10, butter $1.80 a pound, and everything else in proportion. The only meats we can get are beef, pork, and mutton of a rather poor quality. Plenty of chickens, but not very good ones, as my boy informed me there are no worms about here, the lack of which seems to affect the flavor of chickens! We use American bacon for the table which costs $2.40 for a jar of nine ounces. Native bacon is used for cooking with vegetables. Fish, eggs, pheasants, snipe, etc., are plentiful and cheap. The compradore shop or grocery, pays the house boy five per cent commission or "squeeze" as we call it on all bills. The butcher and vegetable man pay the cook ten per cent, the milk man pays five per cent and the laundry (Washee man) pays ten per cent besides doing up the cook's aprons and the boy's long white coats.

Every province has its own dialect which is unintelligible to the natives of others. My servants are from Fukien and do not speak Shantungese which is unfortunate for all of us, but as I am learning to speak the language we are managing to get along. Most of the tradespeople have a smattering of English. Mandarin is the official language of the country and is used a great deal in this province, but as a rule it is only the educated classes who speak it.

For recreation we have swimming, a splendid golf course, riding, and motoring. There are several favorite picnic places and during the summer we spend the entire day on the beach. The servants bring our *tiffin* (lunch) and tea down and we go home in time for dinner at eight or eight-thirty. There are quite a few foreigners here, and the Americans and English have a great deal in common. At a beach bridge party last week, I played with an English woman, a Dane, and a Russian. They all speak English and we have a smattering of foreign languages, learn to make foreign dishes, and get a better idea of foreigners and their viewpoint than the home folk. Any number of children here speak four or five languages fluently.

We are denied many things you at home take for granted; we long for our people, homeside food, concerts, theaters, and many other things, but after living here for several years are glad to go home on leave and twice as glad to get back. There must be something after all in the "call of the East" that we cannot resist—ANNE G. POTEAT, Tsingtao, China.

Visions of spring

[*Continued from page 125*]

expected to adorn it, and the placing of it apart, in a simple vase, against an unobstrusive background so that nothing may conflict with the individuality of its character.

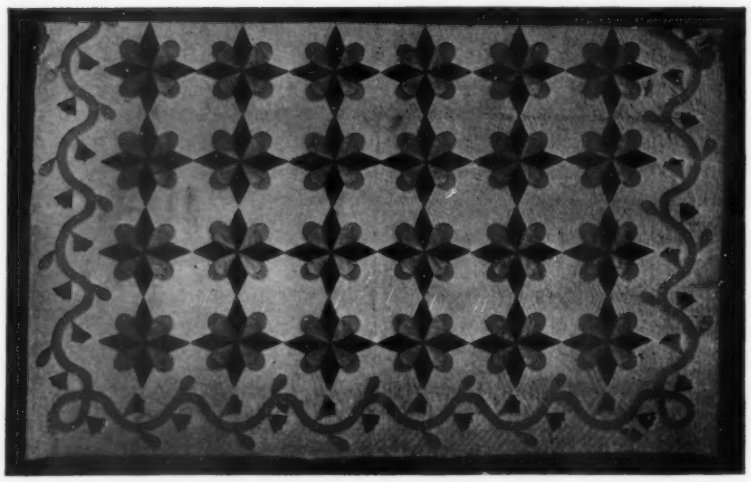
However when one is arranging a table decoration for example, and using comparatively short stems, the circumstances are different. I heard the secret of a particularly effective centerpiece of Winter Flowering Jasmin in a low glass bowl, explained by a friend who said smilingly, "Yes, every one looks a second time and remarks on these arrangements, but they never guess what it is that really distinguishes them! It's the combination of the dark green Myrtle leaves that makes the pale canary-yellow of the Jasmin flowers so much more effective." And she was quite right. Stripped of this ingenious foil, which gives a much needed weight at the base of the group, the blossom clustered twigs have a curiously skeletal appearance, especially obvious in low containers where the flare of the bowl exposes the stems as they rise out of the holder. In such cases a padding of green foliage is always a help and if Myrtle is not to be had Ivy sprays may do nicely.

When one goes to the other extreme, using Dogwood branches in tall jardinières, no filling of any kind is necessary. The Dogwood blossoms have the peculiarity of opening rather slowly and growing considerably even after the expanded bracts are fully spread, much as a butterfly's wings expand from the small limp tatters with which it first emerges from its crysalis, to the comparatively huge, drum-taut fans which we see it waving slowly to and fro, after they are wholly dry and ready for flight.

As to the aids in forcing—they are simple and few. The moment a stem is cut, a vacuum is created which draws a certain amount of air up into the fiber of the stem so that before the flower can begin to suck up and absorb any fluid—even though it has been placed quickly in water—this air must be drawn on all the way up through the stem and actually exhaled through the flower or leaves. Thus blossoms, like the Waterlily which are so dependent on abundant and continual water supply, will not keep any length of time out of water and do not freshen after being allowed to wilt badly.

All cut things are subject to the same laws and the more air you let the stem suck up, the longer it will take the revivifying drink of water to reach the blossom. Therefore, if you want to keep your flowers fresher and make them last much longer—cut them under water. This may seem an impossibility upon first consideration, but it can be done if you cut the stem much longer than you intend to use it, immerse it deeply in water as soon as possible and cut it again at least two inches above the end, thus you are actually cutting the stem under water!

If you can carry a pail with you when you are gathering the branches so that there is an interval of only a few seconds between the first cutting and the second one done under water, you are certain of attaining your purpose. However when this method is impossible or when the stems are too short to admit another two inches to be snipped off, then sometimes plunging the ends into scalding water will force the air quickly on up through the stem so that as soon as the ends have discolored slightly they may be removed and placed in the usual tepid water, and by tepid I do not mean warm, but simply water which has had the chill taken out of it. This and properly humidified and unvaryingly warm atmosphere will speed up the blooming. Once open however, they will keep much longer if placed in as cool a situation as is practicable.



"Compass" made in 1864 in Wisconsin

Red and green quilts at home

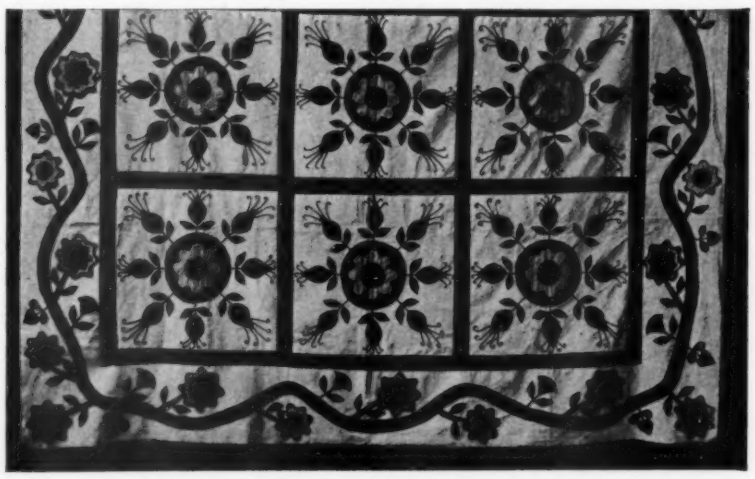
Carlie Sexton

I MUST hurry once and make this patch done! Funny thing this patchin'—cuttin' up big pieces of good calico into little ones then sewin' them together again into big ones. I don't like patchin' and I for certain don't like red and green quilts." Thus says the little Pennsylvania Dutch girl who had to "make her blocks done" before she could do the things she liked most to do. Today we have those who think there is no place where a red and green quilt will fit. Yet I adore them. Why? Because they have such interesting stories and if they could talk they would tell us of romance, travel, old-time gardens or of chats over the tea cups when our grandmothers were young.

So many lovely old quilts have come to light the past few years —some with colors gay and others that have mellowed into soft shades that make us want to touch them to see if they are real. They are growing old gracefully—are perfectly contented and ready to pass into the next home where we hope they will be welcomed. Of course, we probably always will have those that live in seclusion—that never know a ray of sunshine or a breath of fresh air unless they are permitted to journey forth to an exhibit to be on display for a few hours—then back into hiding. To me, quilts have always seemed so human that I often wonder if they do not feel neglected when they are hidden so long.

At a recent exhibit in a neighboring village I saw four very pretty pieced quilts that were nearing the century mark. I remarked about the care they must have had to stand the test of time as they have. The owner said yes, she never used them without having a spread over them. Such folly. She loves them and why not enjoy their beauty. It is gratifying though, to know that so many of the rare old quilts are being used today instead of being packed away in moth balls.

One delightfully, breezy spring morning I strolled out to a cottage on the outskirts of town to



"Rose Bud Wreath" made during the Civil War

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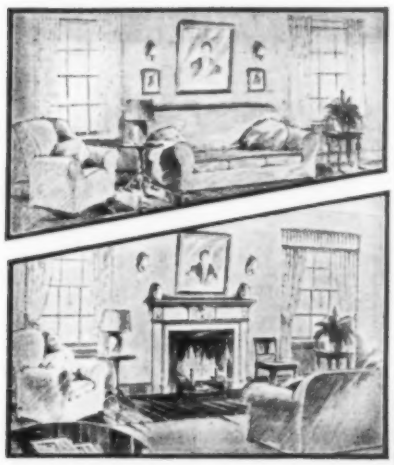
(A typical living room—before and after)



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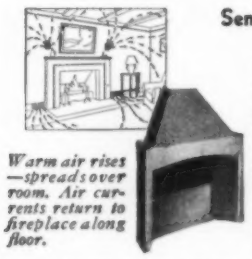

Warm air rises —spreads over room. Air currents return to fireplace along floor.

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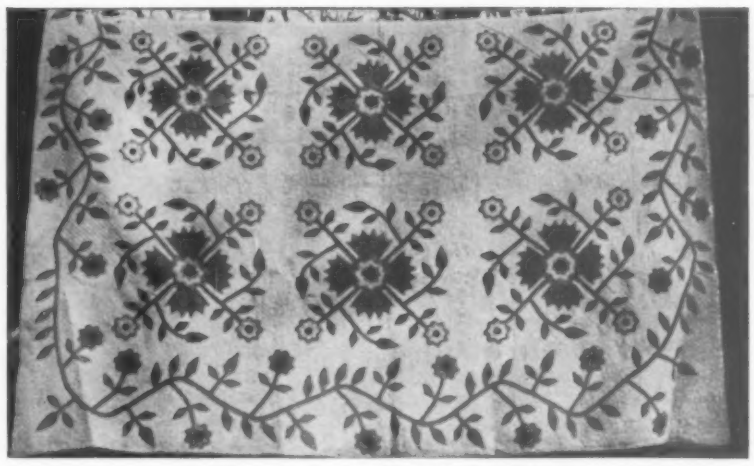
see an old Tea Rose quilt that the owner wanted me to see. It was made in Ohio in 1828 by the niece of the first governor of Iowa. When I entered the room I glimpsed the soft red, green, and yellow thrown over the foot of a bed in an adjoining room. I knew at once there was a treat in store for me, and how happy I was to know they used this precious heirloom. It belonged to the man of the house who very carefully spread it over the bed that I might get the full view at once. Very sentimentally he told me his mother had given it to him. She had not made it but it was made by a relative and she had prized it so highly. So did he and he shielded it from any possible light by keeping it wrapped and put in a chest. I told him he should use it, for not having any family he should get all the enjoyment there was to be gotten from this old quilt. For a time I thought I had won, but when I left he was folding it to be wrapped again in the old sheet and laid away until such time it should be showed to another. Really I thought he looked rather pathetic sneaking that dear old quilt back under cover.



"Tea Rose" made in Ohio in 1828

I have here a letter telling me of seventeen quilts that are nearing the hundred mark and have never been on a bed. Talk about the Dark Ages! Would I like to come and see them? Yes, I am thrilled with the invitation and will hie me forth when spring is in the air. It will be a long drive but well I know it will be food for thought for many days to come—perhaps always.

It is terribly disheartening though, to find many of these treasures with no notes of history. Not even the name or date or the name they gave the quilt. Then in fancy I have to weave my own romance from the materials or the design and whatever may suggest time, place, and, shall we say, the girl? I often can see pretty ruffles, little black velvet bows, hoop skirts, and what we suppose might have gone with the scraps and the frames—but of course, this is never authentic and I cannot tell it for the truth.

Don't you love the name Betsy Bennet? I do, for it sounds like she had a lot of pep and I think she did for she was a widow with several children—very active in church affairs and still found time to make this adorable Rosebud Wreath. Look at the work on it and the accuracy. It is made of light red on turkey red, has green leaves and the outline stitch and the bands joining the blocks are of red. Made during the Civil War.

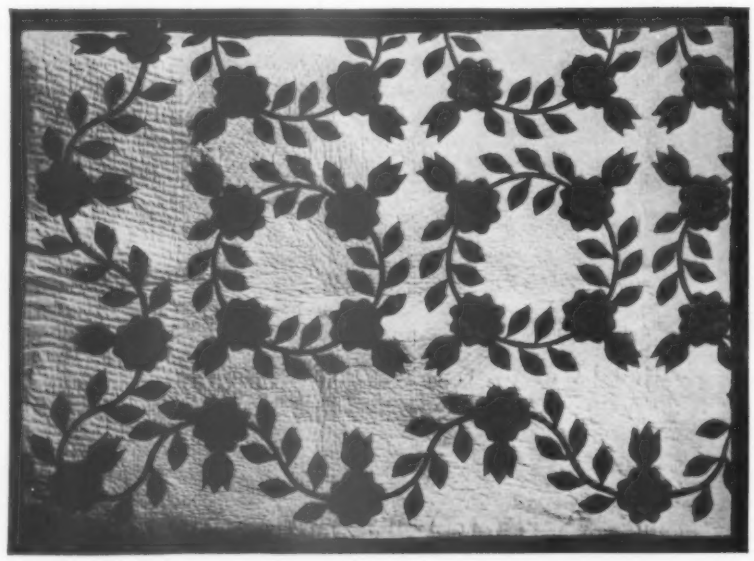
Then this Wreath of Roses, which also has some buds, is made of the turkey red with green. If you were leaving your old home in the East to come to a log cabin in a sparsely settled part of Wisconsin, don't you think this pretty quilt would add a bit of cheer to the cabin home? I do and so did Charlotte Blake, for she brought this quilt west in 1860. She had made it two years before in her home in Northville, New York. It is now loved and cared for in the home of her son in Iowa. See how they travel and always find a welcome.

Even in far away Norway, where so much fine needlework is done, they made red and green quilts and this pattern for the Compass quilt came over with a family to this country in 1847. The daughter, Mrs. Garness, made this beautifully quilted cover in 1864, in Wisconsin. She allowed no one to help her so it took a long time to complete the work. The quilt was so large and the room small so a special device had to be built to hoist the frames while she worked. It is in the home of her niece in Iowa.

Another heirloom pattern is the Wild Rose which comes from England. The family settled on Nantucket. In 1793 they moved to North Carolina. The women were all fine needlewomen and quilt lovers and made some exquisite quilts. In 1829 Mrs. Lindley, a daughter, came to Indiana to live, bringing with her the blocks for this Wild Rose quilt. Her sister had cut and basted them but they were not finished until 1853, then Mrs. Lindley hemmed them down and quilted it. Her daughter in Kansas is now the happy owner and the colors are still bright though it has been in use much of the time. The daughter, past seventy, still quilts and takes care of her garden of old-time flowers and enjoys life in general.

On and on the stories go and whether they be red and green or of the softer shades they find enthusiasts and make friends wherever they may be found. We all like 'em just a little, don't we? Let us give the old red and green quilts a chance. The room can be finished in ivory, which is always cool and inviting, thus affording a home for any color in any quilt. The pretty red roses in my quilts are attractive and they are never covered with spreads either.

Note: We shall be glad to supply you with patterns for these quilts. They are 40 cents each. Send a check or money-order for the correct amount to THE AMERICAN HOME. A stamped envelope must accompany all inquiries.



"Rose Wreath" made in New York in 1858

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A. H. 2-34

The crown of the house—its roof

[*Continued from page 145*]

materials these shingles come in different thicknesses, the thicker butts giving longer wear and better appearance. The heavy blue-black is a good imitation of blue-black slate, less expensive, but not as durable nor as fire resisting. Asphalt shingles are made in several designs, the square butt (resembling wood shingles), the individual shingle, the hexagonal pattern and other patterns.

More and more are asphalt shingles being used both on new roofs and on re-roofing jobs, and they are probably the fastest selling shingle today. This is due to the lower initial cost per square of material, and to the lower labor cost. A good size asphalt roofing job can be laid in two days. Another feature, particularly in re-roofing is the absence of mess and confusion, for in most cases asphalt shingles are laid over old wood shingles. While asphalt shingles may be put on in any season of the year, an old-time roof expert has advised that if possible they be laid in spring or early summer. The hot summer weather tends to soften the material, consequently by the time cold weather sets in the shingles are firm and there is no danger of curling through frost or snow.

Vitrified Porcelain: There is now being produced a comparatively new material for roofing. Vitrified porcelain is formed into shingles and makes a rather striking effect, for it can be highly colored and does not fade readily. Readers of this magazine have probably noticed this roofing on automobile filling stations. When a certain color effect is desired on all stations of the same company wherever located this new material is said to answer all requirements.

Copper and Sheet Metal: In addition to copper, shingles are made of sheet zinc and aluminum, both of which metals produce a soft gray tone when weathered. To effect a copperish, weathered green tinge to asphalt shingles one manufacturer has coated his slate chips with pure copper metal. Weathering imparts an artistic bluish green stain.

Re-roofing: No doubt on account of the depression and the temporary cessation of new building the greatest demand for roofing for residences has been for re-roofing and modernizing purposes. This brings up the old question of what to do with the old shingles, whether to remove them down to the roof boards, or to apply the new shingles directly over the old. If the old shingles are of a hard material, such as tile or slate, or if the roof boards have been rotted through leakage the old shingles must come off and the damage repaired. However, if the old shingles are of some material such as wood or asbestos through which nails can be driven, and are not loose, they may be left on and the new shingles nailed through them to the roof boards. This applies particularly to replacing old wood shingles with asphalt or asbestos. In the case of replacing old wood with new wood shingles the old must come off because the new are apt to rot quickly with no air space for ventilation. In addition to this fact the double thickness of wood detracts from the finished appearance. Where asphalt or asbestos is applied over wood there is an added insulating value in the old wood, contributing to the warmth of the house in winter and to its comfort in summer.

Scandinavian cookery

[*Continued from page 150*]

brown. They are almost always served with the Christmas goose dinner.

Red Cabbage

Medium head of cabbage
¼ lb. butter or goose drippings
1 cupful sugar
1 cupful mild vinegar
1 cupful boiling water
½ teaspoonful salt

Cut the cabbage into thin slices. Put it with the other ingredients into a double boiler and cook until tender—about two and a half hours. Ham liquor is also often substituted for the butter.

Red Pudding

1½ cupful sugar
2 cupfuls red raspberries
2 cupfuls red currants
1 cupful water
1 cupful blanched almonds
1 cupful citron—thinly shaved
1 medium stick cinnamon
4 tablespoonfuls potato flour

Stew the fruit, sugar, cinnamon, and one half of the water till the fruit is thoroughly cooked—about fifteen minutes. Put through a colander and to the juice-sauce add the shaved citron and the almonds chopped very fine. Return to the fire in a double boiler. Dissolve the potato flour in the rest of the water and add—stirring carefully to prevent lumping. Cook until the pudding is about the consistency of blanc-mange. Pour into a wet mold and chill thoroughly. Serve with plain or whipped cream.

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Marrow Pudding I

1 pt. cream
½ cupful sugar
1½ cupful zweiback crumbs
1 cupful flour
1 lb. chopped ox marrow
10 eggs
Cardamon
Lemon juice

Whip the cream and add the sugar; add the zweiback crumbs, the flour, the marrow, the yolks of the eggs well beaten, cardamon, and lemon juice to taste, and lastly the whites of the eggs beaten till stiff. Steam in a double boiler two or three hours. Serve with a rum or cognac flavored sauce. Pour a little of the rum or cognac on the pudding and send it to the table flaming.

Marrow Pudding II

½ loaf white bread
4 eggs
3 cups milk
1 cupful sugar
1 teaspoonful cinnamon
½ teaspoonful cardamon
¼ teaspoonful cloves
1 teaspoonful salt
½ lb. chopped marrow
1 tablespoonful flour
1 cupful seedless raisins

Cut the bread into cubes and let soak in mixture of milk and beaten eggs. Add the sugar and spices. Chop marrow very fine and mix with the flour. Add to the milk mixture. Soak raisins in hot water till soft, pour off water, and add raisins to batter. Mix all well. Pour into a pan that has been well buttered and dusted with bread crumbs. Bake in moderate oven about one hour. Serve with brandy sauce.

Brandy Sauce:

1 cupful brandy
½ cupful water optional
2 tablespoonfuls sugar

Heat brandy and sugar (and water if desired). Pour some over the pudding and light just as it is sent to the table.

Swedish Pancakes

1½ to 1¾ cupfuls flour
¼ teaspoonful salt
1 egg
1 pt. milk
1½ teaspoonfuls melted butter

Sift flour and salt together. Beat the egg and add 1 cupful of the milk; mix thoroughly and then stir it into the flour. Add rest of milk and butter. Beat all well. Let stand one hour. Make the pancakes as thin as possible about the size of the top of a teacup on a lightly greased griddle or in an iron skillet. Serve hot—about six to each person—with jam or jelly.

Rice Pudding

Boil rice in a double boiler with milk and salt. Serve with sugar and cinnamon.

Quince Candy

Stew quinces until tender. Put them through a colander. To each pound of quince pulp add one pound of sugar. Boil together for forty minutes. Spread on a platter in a layer three fourths of an inch thick. Let it stand several days to dry, then turn it and let dry on the other side. Cut in squares.

Pepper Nuts

½ lb. unsalted butter
½ lb. powdered sugar
½ cupful cream
1 teaspoonful black pepper
2 teaspoonfuls baking powder
4 to 5 cupfuls flour—sufficient to make stiff cookie dough

Cream butter and sugar. Sift pepper and baking powder with 4 cupfuls flour. Add this and cream—a little at a time—alternately to the butter-sugar mixture. Drop in small blobs from teaspoon or add more flour and roll out on board one half inch thick and cut with very small cutter. Bake in a rather hot oven till a light brown.

Apple Pudding

Make a thick, rich apple sauce by using only a very small amount of water. Add to this either enough rum to flavor it or a glass of tart jelly. Spread in a large shallow baking dish to make a large surface area. Beat the yolks of three eggs until light yellow; add three tablespoonfuls sugar and continue beating until white; add one fourth pound chopped blanched almonds; and lastly, add the stiffly beaten whites of the eggs with one fourth teaspoonful almond extract. Cover the surface of the apple sauce with this meringue and sprinkle with sugar. Bake in a hot oven until golden brown. Serve cold with whipped cream.

Fattigmannsbakkelse

(Poor Man's Cake)

5 cupfuls flour
5 eggs
½ cupful cream
⅓ cupful powdered sugar
3 tablespoonfuls brandy
¼ cupful butter—melted

Sift the flour. Beat the eggs; add gradually the cream, the sugar, the brandy, half of the flour, the melted butter and more flour until you can turn the dough on the board and knead it. Keep adding flour until it is just stiff enough to be rolled out very thin. Keep it as cool as possible while working it. Roll out very thin and cut in diamond shapes with a sharp knife. Fry in very hot deep fat and drain on brown paper.

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The American Home

The parents' part in music lessons

Howard H. Edgerton

In an era of mechanization and specialized labor, it is perhaps natural that we seek to apply these elements to human operations, in an attempt to establish a sort of consanguinity between man and machine. This program of life would be, if practicable or indeed possible, indubitably the line of least resistance between birth and the grave. We might then send our children to school every morning for an hour or so for the purpose of mental "refueling," much as we send them to the table for the replenishment of physical food, and the knowledge poured in would be automatically absorbed without the slightest effort, free from the usual aftermath known as "home work."

Our young hopefuls might take music lessons in the same way, and come home each time without the need of practicing. Ultimately, after fifteen or twenty sessions with the teacher, they might come home finished musicians! Far-fetched as this sounds, it is not so far removed from what parents expect these days from the music teacher.

The music teacher, in a desperate endeavor to meet the demands of an even more engine-minded clientele, devised the scheme of teaching music in classes for mass production. Ninety-nine times out of a hundred this method, especially as regards playing some instrument, is a signal failure. With private lessons, the teacher is often pursued with inquiries as to why pupils make so little progress, when as a matter of fact, in such cases, the lesson hour is the only supervised practice period of the week. To produce results under like conditions, the teacher is required to exhibit a powerful thaumaturgy in compressed time. If he fails to meet with this requirement the results are almost nil. In short, the parents are 80 per cent responsible, in their too great expectation of results without the loan of personal assistance, for the fact that only about 40 per cent of all music pupils reach the third grade (in music).

There are a number of things the parent might do about this, but first of all he should realize the tremendous psychological sway he holds over his own children. This influence might range from the depths of discouragement to the heights of inspiration, and seek expression in any of a million different forms, depending upon the conatus of the individual. It is not, then, difficult to perceive why any intrinsic traits of either parent which are conducive to progress and success in music study, such as religious understanding, artistic genius, artistic skill, artistic appreciation, or even more prosaic scholastic ability, literary tendency, personal integrity or plain perseverance, would tend to ultimate themselves, or become manifest, in the life of the child. The pupil whose parents have the greatest number of these qualities, in the highest degree, and *who likes music*, has the best chance for an artistic career. Of course there are exceptions, and there are no known calculations for genius.

Provide the Proper Atmosphere

To help the child convert whatever chances he has into currency of the realm, it is not enough for the parents merely to possess a number of these qualities; they must actuate their lives by these principles. Our children's souls and emotions, to say nothing of our own, are usually undernourished. They may be at least partly fed by a carefully selected diet of music, to establish an artistic consciousness. This is best done through the better shows, recitals, concerts and other musical performances which have, perhaps, a gently didactic or educational flavor. If they are not of that character, it is the business, the privilege and honor of the parents to supply to such entertainments the proper atmosphere—to indicate the lesson to be learned—to educe the musical moral. Another elixir for musical interest is the playing by talented parents in the home. In fact, nothing quite takes the place of this, unless it be the playing of older children.

Lastly, unless the pieces given are supremely obnoxious or hopelessly long, it is the *parents' duty* to see that the material for home practice is completely absorbed! The very essence of our problem lies here—in the fact that hitherto so many of us have left this matter entirely to the teacher. To assure a certain amount of work

[*Please turn to page 176*]

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REMODELING THE ENTRANCE DOORWAY

A WELL-KNOWN writer has written: "The various expressions of the human countenance afford a beautiful and interesting study, but there is something in the physiognomy of street-door knockers almost as characteristic, and nearly as infallible. Whenever we visit a man for the first time, we contemplate the features of his knocker with the greatest curiosity, for we well know that between the man and his knocker there will inevitably be a greater or less degree of resemblance and sympathy."

We all know that during recent years street-door knockers are not so popular as they once were, and we also know that the main entrance doorway is still a great favorite, and probably always will be. Whenever we visit a house for either the first or any other time, we survey the entrance doorway with considerable interest, not because we expect to find any degree of resemblance between the man and his doorway, as in the case of the knocker, because the man is not always responsible for the design of the doorway. But our interest is aroused by the expression of the doorway itself. And yet, curiously, some of them are in striking resemblance to the owner, in that they are gracious and inviting; in that they speak plainly, though mutely, of all the good friends whom one knows, of all the happy times one has had inside that doorway. Whereas there are others, well, we have one under consideration. By looking at the photograph, one is reminded of the fact that many well-designed houses are marred by an entrance motif which has been carelessly designed. Here we see a hood and two brackets over the doorway, all of which lack a certain quality of grace and lightness which one so often finds in a motif of this kind. One is aware of the impression that the hood has slipped down and, despite its sturdiness, a feeling that one day it will fall down altogether. And that, of course, is a rather unpleasant impression to make on anyone who happens to be passing through the doorway. The door itself, does not seem suitable for its purpose. It is rather suggestive of the service entrance. And the broad brick platform and steps, while being a good feature in themselves, appear to be out of scale with the rest of the entrance.

Now the question is: what shall we do to remedy the unpleasant impression without introducing an entirely different motif, and trying where possible, to use some of the existing material? By looking at the sketch, you will notice that the same hood has been used. It has, however, been raised and the projection decreased. Two new brackets, somewhat lighter in scale have been introduced. A solid, six-paneled door replaces the half-glazed door. The brick piers have been removed, and a semi-circular brick platform and steps is indicated.

When patching stucco, as would be necessary in this case, it is always rather difficult to match the old work. Still there are many who would be less conscious of the patched stucco than the defects in the design of the present doorway.

PAINTING NEW PLASTER

Is there any satisfactory way of treating new plaster walls to receive paint? Is it absolutely necessary that one should put up with that first year of glaring smooth hard white plaster walls?

New plaster walls should not be painted until they have been given time to dry out thoroughly. However, according to sources of information, where it is necessary to paint plaster work which is not thoroughly dry the surface may be prepared by washing with a solution of common alum. Then with a solution of soap, after which the surface is washed with clean water, and painted when dry. Another way which is advocated by most painters but not recommended, is to wash the surface with a solution of zinc sulphate and water. This is allowed to dry three days, then all loose crystals are removed before the priming coat of paint is applied.

Where plaster is properly applied, it will, under normal conditions, dry out thoroughly within a few weeks. In fact, it should be thoroughly dry before the interior wood finish is installed. The main reason why it is advisable to delay painting is to allow time for settlement of the building, also shrinkage in the wood framing and various other parts of the structure to take place. It is only when sufficient time has elapsed that danger from cracks, due to these causes, which would mar the painted surface is over.

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N.B.—To forestall anxious inquiries—Schling's famous $1.00 "Get Acquainted" Collection of 10 rare flower varieties—a $3.50 value—is still obtainable at the same price—ONE DOLLAR.

Garden facts and fancies

Here are the large Dahlia-flowered and little Lilliput types of the modern Zinnia (photograph about one half size)

SOMETIMES perhaps one of the most despised in the multitude of showy annuals for the garden, and then again at other times as enthusiastically approved, the common Zinnia has a somewhat peculiar history and its ups and downs in favor show an interesting curve of variations. In some respects it vies with the Sweet-pea for perennial popularity.

As originally introduced, its chief claim for existence was that it was an easily grown annual, enduring under various kinds of neglect and even giving a fair account of itself in very poorly nurtured gardens; and it had a long season of bloom, continuing right up to the first frosts.

But, as it came into gardens originally, the flower itself was unkempt, ragged, and the colors were far from pure and falling far short of the exacting standards of these modern days.

The Zinnia is intrinsically interesting. It belongs to the American continent and was introduced from Mexico into European gardens, and was named in honor of an European physician, Dr. Zinn. The garden history of the Zinnia is about the same age as that of these United States, although it had to reach our gardens by way of Europe, as is the case with quite a number of other native plants.

The inherent qualities of the plant seemed to overcome any handicaps of poor coloration, and memory doesn't have to go very far back to recall the dingy whites, the greenish yellows and the dirty reds that Zinnia signified. Sure enough, the original plant was an ungainly individual thing with little promise for garden beauty. What miracles of change have been wrought between then and now.

Color enthusiasts can find almost anything they want in Zinnia today from blatantly fiery crude colors to delicate nuances in pastel shades, and only by those improvements has the flower maintained its place in popularity. But the Zinnia offers another striking illustration of the adaptability of a plant and, once its tendency to vary is realized, such changes, or sports, or whatever you like to call them, are seized upon by the culturist and turned to good use in the greater glory of the garden.

The modern Zinnia is a flower to be reckoned with. In many respects it challenges most other occupants of the late summer and fall garden in density of coloring, to say nothing of its ease of cultivation and handling. Yes. Anyone can grow a Zinnia—indeed.

The double Zinnia was an improvement over the wild prototype, and though it has been with us for seventy-five years it is only within the last ten or fifteen years that it has achieved its real triumph. About 1920, a grower in California started on the road of real progress in the Zinnias.

Its color range, great as it is, still lacks the blues of the Asters and some of the rich deeper reds of the Dahlias, but offers nearly everything else. The tendency in this fourteen-year period has been not only to purer and more colors but also to definitely larger flowers; and then, as was almost inevitable, there came a further change. The plant took upon itself also to produce what might be called miniature flowers on otherwise fully developed, full sized plants; so we have the Pompon or Lilliput type which meets whatever antagonism there might have been to the mammoth Dahlia-flowered Zinnia that was too big for ordinary use according to some. The Pompon type of Zinnia has all the graceful daintiness that goes with miniaturism and lends itself sturdily for decorative uses in vases and basket arrangements.

The Mexican Shellflower (Tigridia) now comes to us in a wide range of colorings (about one half size)

The Dahlia-flowered Zinnia, when it first appeared twenty years ago in the production fields of a large seed grower, was just one plant in which the rays, or the petals as they may be called, had abandoned the flat recurving character of the old Zinnia and becoming gracefully, slightly cupped, gave the flower a more live appearance.

This original plant had red flowers. The seed was saved and the next season its owner was delighted to see a veritable mixture of flowers of several colors, many retaining the dahlia-flowered character. Then the real work began and over several years' time selection was continued until the new type was fixed, and in a multitude of colors.

That, of course, has been the history of many garden flowers and the way many improvements have been given to gardens. All honor to the memory of those alert growers who, although handling plants by the acre, are so keenly appreciative of any slight variation that might hold the latent possibilities of improvement, that the opportunity is seized upon with resulting benefits to our gardens. The Zinnia is a good illustration of improvement by variation and rigid selection towards an ideal. The Dahlia-flowered Zinnia, larger—4 to 5 inches—graceful in conformation and clear in color did literally save the flower from neglect.

We gardeners must give thanks to Mexico for other welcome additions to the garden. Not all so popular or so well known as the Zinnia, it is true, but when we are thinking of adding to our gardens, it may repay well to look closely for the things that are available from close to home. The Mexican Shellflower is an example. Allied to the Gladiolus, not much unlike it in general appearance of growth, or between the Gladiolus and Montbretia, this Mexican Shellflower is startling enough to raise attention wherever it is seen. What though the individual flower lasts but a day! It produces plenty of flowers in succession, and a planting of a couple of dozen bulbs will give you a mass of bloom in daily variation of detail, and for a couple of weeks or so.

Oh, but I have heard it said "Tigridia is much too hot a flower for my garden!" Yes, if you are content to plant only the glowing fiery type; but there are others, the rose-pink, the yellow, the white even, which will fit well into many a summer garden. True, the Tigridia is a "son of the sun" and rejoices in full sunlight, but I am not at all sure but that its very evanescence is one of its real attractions. The only thing is you must plant a reasonable enough quantity to have a continuity of flowers.

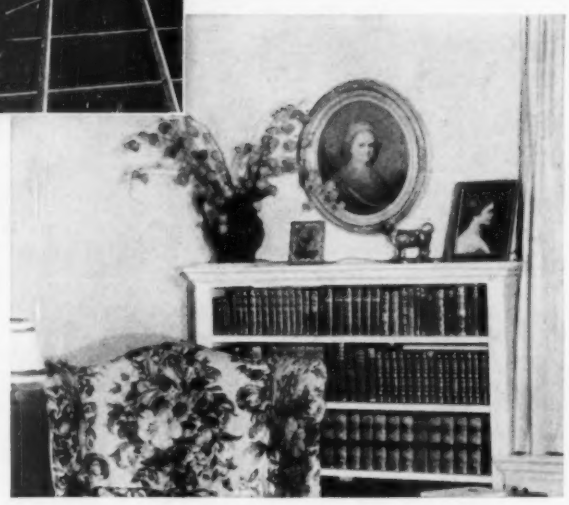
The right and the wrong of it

A quantity of small ornaments, more or less alike in size, creates confusion on this mantelpiece. Fewer pieces, with more contrast in size and form, would be preferable

Simplicity and dignity result from a balanced placement of the two urn ornaments, shown on the mantelpiece at the left, which do not in any way interfere with the portrait

Nothing detracts from the fine lines and texture of the sideboard, shown at the right, with its symmetrical arrangement of vases and candlestick

The well-ordered grouping for this library table suggests a thoughtful owner. Low-hung prints, adequate light, and magazines ready at hand, are distinctly inviting



There is far too much pattern in the grouping at the right. Chintz, book bindings, flowers, a photograph and ornaments besides, all have pattern, and together create nothing but a crowded feeling

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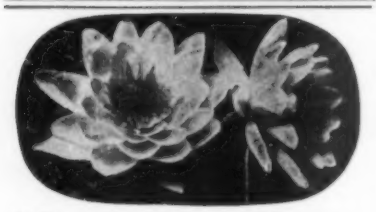

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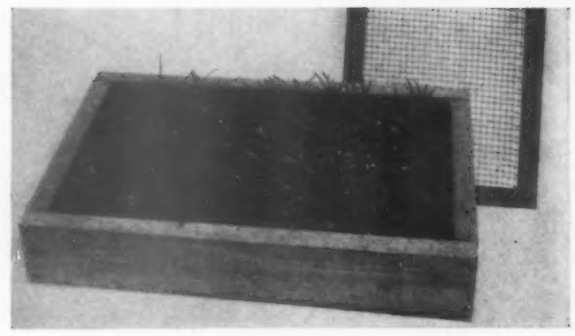
Getting the utmost from seeds

[*Continued from page 142*]



Make your seed flat strong, say, 10x15 in.; and a wire covering screen until the little plants get up is a help

indefinitely, but treatment of about an hour to an hour and a half seems adequate. The physical condition of the treated soil is greatly improved, too, so the young plant is given a better start in life and you get a far greater percentage of germination. Sterilization also effectively "cooks" any stray weed seeds that may be in the normal soil.

All soil should be finely sifted. The whole principle of seed sowing calls for close contact without air spaces between seed and soil. Coarser seeds need a light covering sifted over them, while the very fine ones should merely be pressed in. Cut a smooth board to just fit inside the box, then stand on it. Be careful that no seeds stick to it afterwards. Dry sowing is wiser for this, with immediate dipping of the box afterwards. A covering of brown paper and glass to hold the seeds close and dark speeds germination, but must be immediately removed afterwards. A little bottom heat in early spring is also an aid. High alpine seeds, however, need uncovered exposure to the winter snows, and are better sown in later fall and winter. Use a little judgment here, as a number of our rock plants come from low warm slopes of the Mediterranean and California, lacking the extreme hardihood for this treatment. Dianthuses as a family resent it. Many alpines need a full year to germinate.

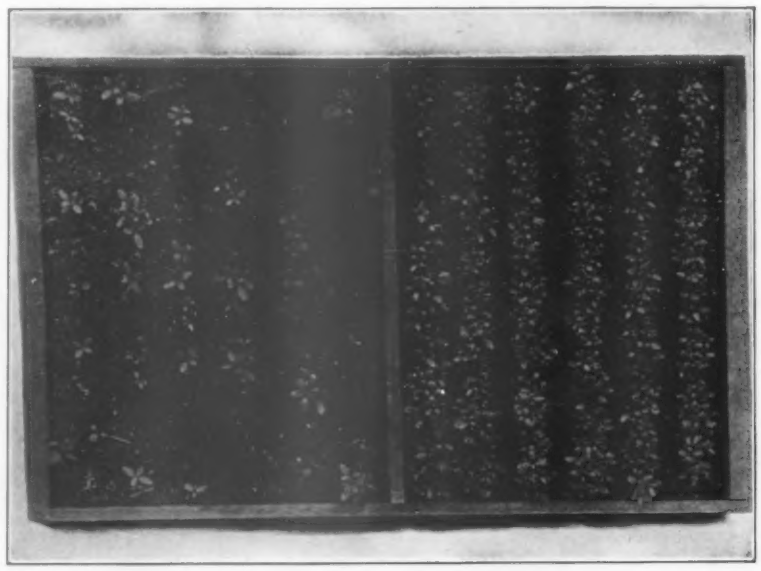
For ease in handling, I keep my boxes on long dark green tables in an out-of-the-way corner in the garden. Some alpine plants come from homes where water percolates always beneath their roots. I utilized a tiny shallow creek for these, setting the boxes directly in it. The water is less than an inch deep; but it is drawn up through the drainage and keeps the soil moist without being stagnant. This is only for these glacial alpines of particular tastes, as running water is too cold for the average plant. Still water is stagnant. The same principle could be carried out with the hose and a *very shallow* trough. It is also a life-saver for other seeds as well during those short vacations when seedlings would otherwise die unwatered.

For a few seeds, any conveniently sized wooden box with drainage holes in the bottom is satisfactory; but for quantity sowings, boxes of the same size do away with considerable labor, and also make a neater appearance. Smaller than the nursery standards, ten by fifteen inches is a very easily handled size. I build mine of one by four inch lumber, and use the butt end of cedar shingles for the bottoms. These shingles give me an opportunity to tilt the box very slightly either toward or away from the sun. They must have drainage holes or wide cracks in the bottoms; and a coat of dark green paint improves the appearance. A shallow pan or trough large enough to hold a box is necessary for watering. Never allow this to flood over the top of the sides. Wire screens of different meshes are splendid for shading through hot weather, and also serve as a protection from birds and pets, as well as driving rains.

The greatest losses among seedlings are not so often in poor germination as in the early growth of the tiny plantlets. Under ordinary conditions damping-off takes the heaviest toll. With underneath watering, and a good surfacing of sharp beach sand, much of this is eliminated. Alpine plants and some of the crown-bearing types that tend to hold water may have the further protection of very fine stone chips as soon as they are above ground, though in most cases this is left until they have been shifted to their seeding bed. Early pricking off is essential for healthy growth. Crowded plantlets invite the dread damping off, and seed boxes contain little nourishment for growing plants. The usual direction is to set out when the first two true leaves form. It is only at this time that we truly realize how much better it is to sow thinly only part of a packet.

Most annuals and some perennials may go directly into permanent quarters; but the majority are more conveniently carried on to sizable proportions in a seedling bed. Particular tastes of shade or sun, lime or acid, light or heavy soil, damp or dry have more bearing here. Generally speaking, a good fibrous garden loam a little on the sandy side with some leafsoil makes a good all around compost. A little plant food not too strong in nitrogen should be added. Though I use bone meal applied several weeks earlier for my seedlings, raw blood and bone for strong annuals like Zinnias that must make rapid growth, commercial complete plant food will serve all needs.

A raised seedling bin provides automatically for drainage, protects from stray dogs, and makes seedling care a very simple matter when built so the soil bed is waist high. I fashion mine like an unheated coldframe, but higher, so that all stooping is eliminated. If built three by twelve feet, it is possible to use two standard sashes in case of cold weather while seedlings are still tender, and screens the same size may be made for them. For temperamental alpines, it is a simple matter to run a perforated pipe lengthwise a few inches under the surface for watering.



The results of seeds sown in unsterilized (left) and sterilized soil are clearly shown in this experiment. Courtesy, William C. Duckham

Orchids as house plants

An interview with one who raises them

Pearl Haley Patrick

BUT surely Orchids will not thrive in the ordinary home! Don't they require a hothouse—or at least a conservatory?"

"It seems not," our informant insisted, "because this amateur is raising them successfully on an ordinary sunporch; I saw her plants and seedlings, raised right there in the city, in a flower show."

That is why we went to St. Joseph to see the Orchid collection of Mrs. Mary Collins. And what was done in St. Joseph can be done also in New York or Chicago. Sure enough there were about twenty Orchid plants grouped with, or hanging above, her Begonias, Poinsettias, Ferns, and other houseplants. Two plants were in bloom, flaunting their fragile banners gaily. All of them were richly green and sturdy.

"I am no authority on Orchids," Mrs. Collins demurred, "I only work with them for pleasure, and in a small way.

"Orchids are not nearly so delicate as people think. True, they have certain peculiar needs and these must be considered. They do not grow in soil, although they are not parasites; they take their nourishment from the air. They must also have an abundance of moisture. Work out these problems and your Orchids will grow and thrive astonishingly.

"Now the air must circulate around the roots, but the roots must not dry out so the plants are loosely wrapped in osmunda peat (the fibrous fern root found in Southern swamps) and put in flowerpots which are, in turn, wrapped in moss or peat and placed in wire baskets. By keeping the peat well watered the plant will not dry out and still have the circulation of air it needs. The roots are tough and strong and the leaves leathery. No, Orchids are not delicate. I started raising them with no previous experience and have never lost a plant.

"Because my sunporch has a hardwood floor it is not practicable to hose down the room so I had to find other means of keeping the moisture content high. Low flat pans of water are kept on the radiators at all times but, during the hot, dry summer and many times when the furnace is in use, this does not furnish enough humidity; so I spray the plants several times daily, using the small spray pump kept for spraying insecticide in the garden.

"My flower room is the south end of a west porch so the Orchids get the full south and west sun but, by hanging up a bit of cheesecloth as a screen, or by adjusting the shades, I have been able to keep my plants in splendid condition.

"Of course I cannot always maintain an even temperature; it does vary a great deal, as much as from sixty degrees on a winter night to a hundred on a summer day; but I can keep the changes

from being too sudden. I watch my thermometer and just try to maintain an ordinary room temperature.

"No, I did not buy all my plants in the flowering size. Orchids do not bloom until they are from five to seven years old, but the number can be increased by dividing strong clumps.

"I paid $7.50 for my first Orchid, an Oncidium splendidum, and it bloomed in a few weeks; it has a flower branch that grows tall and falls over the side of the basket; the flowers are brown and yellow. Prices for Orchids vary widely; hybrid seedlings may be purchased for from fifty cents to five dollars and named plants for any price up to hundreds of dollars.

"Generally speaking, Orchids bloom but once a year; some bloom twice but most do not; but then neither do Iris or Peonies! And Orchids have this advantage: there are so many kinds one can have blossoms every month in the year if one plans right."

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"C" stands for Chestnuts

Florence Edwards Field

Ewing Galloway

The chestnut vender with his roaster of fragrant bursting chestnuts is a familiar figure during the winter months

IF YOU have never used chestnuts as either a vegetable or a dessert you have a great treat in store. Chestnuts are especial favorites in France and Italy and most of us are doubtless familiar with marrons either in syrup or glacéd, but there are countless other ways of using chestnuts. In selecting chestnuts it is best to buy the French or Italian—our own may be used equally as well but they are small and consequently more difficult to shell.

Chestnuts must be blanched and shelled, a task which the inexperienced may find a bit difficult. The simplest method is to make a slit in the flat side with a sharp knife and the chestnuts are next shaken over a fire with a teaspoonful or two of butter until the butter has melted. They are then placed in a warm oven for about five minutes and when removed are covered with a towel to keep them warm. It is not difficult now to remove the outside shell and the inner at the same time. After the shelling and blanching is finished they are ready to be cooked in boiling salted water, slowly, until tender. They are ready now to be used in various ways.

To serve chestnuts as a vegetable in place of potatoes, drain and season with salt. Then shake them over the fire until they are mealy and dry. Serve plain with butter or with a cream sauce.

Chestnuts and Prunes

Boil a pint of chestnuts, which have been shelled and blanched, in salt boiling water until tender but not broken. Prepare 1 pint large prunes by soaking over night and then cook slowly until soft in the water in which they have soaked. Add ¼ cupful sugar, juice of half a lemon, a few sticks of cinnamon, and the chestnuts. Cook altogether a few minutes. Serve cold with duck.

Chestnuts with Sweet Potatoes and Apples

Wash and boil large sweet potatoes until almost soft. Drain and cut into slices about 2 inches thick. Core and pare apples, cutting into 2-inch rounds. In a flat baking dish place the slices of potatoes covering each potato with a slice of apple and place a boiled chestnut on top of the apple. Sprinkle with brown sugar and dot with bits of butter. Baste with a little maple syrup and cook in the oven until the apples are tender.

Marron Charlotte Russe

A tablespoonful of gelatine is soaked in ¼ cupful of cold water and dissolved in ¼ cupful of boiling water. A cupful of sugar is added and when the mixture is cool it is poured into a pint of cream, which has been beaten stiff. To this is added 6 rolled stale macaroons, 12 diced marshmallows, ¼ pound of candied cherries, and half a pound of boiled chestnuts broken into pieces. Turn into a mold and chill.

A simpler marron dessert is made by following the above recipe and omitting the marshmallows, macaroons, and cherries. It should then be served with a rich chocolate sauce.

Chestnut Stuffing for Turkey

Prepare a quart of chestnuts as directed. When boiled, drain and pass through a ricer or sieve. Mix with ¼ cupful of melted butter, 1 pint of crumbled bread, 1 egg, juice of a lemon, 1 teaspoonful of salt, and 1 teaspoonful of finely chopped parsley. If a moist dressing be preferred, add cream or stock.

Chestnuts and Ham

Take 2 cupfuls of shredded ham and place in a casserole with 2 cupfuls of boiled, riced chestnuts; cover with a white sauce and heat in oven.

When chestnuts are used for dessert, they are generally distinguished by their French name—marrons. There are bottled marrons already prepared to serve as sauce for ice cream or puddings. However it is not very difficult to make your own marron sauce.

Marrons

Shell and blanch a pint of chestnuts as previously directed; boil until tender but not soft and drain. Make a syrup of 2 cupfuls of granulated sugar and a cupful of water; add the chestnuts and cook very slowly until the chestnuts are soft, dark, and rich in flavor. When cool add 2 teaspoonfuls of vanilla. Place in a jar and cover with the syrup. Rummplemeyer serves marrons mixed with whipped cream as a filling for meringues—than which dessert there is none more delicious. Marrons mixed with whipped cream may also be served in the center of a sponge cake baked in a ring mold.

Chestnuts and Brussels Sprouts

To one quart of Brussels sprouts use a pound of chestnuts, which have been shelled, blanched, and boiled until tender. Also boil the sprouts in salt water until tender. In a buttered baking dish place alternate layers of chestnuts and sprouts. Heat 2 tablespoonfuls of butter, add 1 tablespoonful of flour, brown slightly, and add 1 cupful of the liquid in which the sprouts have been boiled. Cook until smooth; then pour over the chestnuts and sprouts and heat in the oven.

Chestnuts and Red Cabbage

Shred a small red cabbage; place in a colander and steam over boiling water for 10 minutes. Heat 2 tablespoonfuls of butter in a sauce pan, add the cabbage seasoned with salt and pepper, and brown. Cover the pan and allow the cabbage to simmer for 10 minutes. Take 1 cupful of water, 2 tablespoonfuls of sugar, ¼ cupful of vinegar, and ¼ cupful of seeded raisins, and boil until sugar is dissolved. Add 1 cupful of boiled chestnuts and cook for 5 minutes. Sprinkle a tablespoonful of flour over the cabbage and mix it with the chestnuts and sauce; cook a few minutes and serve hot.

For the home craftsman

Nail keg furniture

William Longyear

A few years ago I built "Moonhall," a little cottage on a Berkshire hilltop. As the building neared completion the usual débris lay about. This included several empty nail kegs and partially used cans of paint. In a few inspired minutes paint and nail kegs "joined hands" in creating what proved to be the smartest of stools and the most useful taborets of exactly the right size and height. If you need from one to a dozen comfortable little seats for the children's playroom or for the bar, here they are for the asking. The whole idea is so simple that it hardly needs explaining.

First obtain the empty nail kegs. Every time a house is built a dozen of these are obtainable. If you can find a house which is past the framing stage your quest for kegs will be ended. Dealers in builders' supplies and hardware stores are the next source for empty kegs. Try these as second choice. The head will be knocked out of one end of each keg. This end will rest on the floor. Make a careful examination of each keg removing all protruding nails and splinters. A little sanding with coarse paper is recommended.

Three colors of paint or lacquer are desirable. These may be black, vermilion, and dark green; black, white, and vermilion; or black, blue, and yellow. You may wish to take the color scheme from the curtains or furniture covering already in the room. The illustration suggests simple, geometric, decorative schemes. These are very easy to apply as two wire hoops about the middle of the keg act as guide lines. If the raw wood soaks in the paint apply a second coat when the first is dry. Incidentally do not paint more than two thirds of the surface of the keg. The tan color of the natural wood lends an invaluable quality to the effect as a whole. The top of the seat should be painted as it will be easier to clean and dust.

If you wish to make the stools a bit more comfortable and dressy sew little "pancake" cushions to fit inside the slight rim which runs around the top. These may be made of red or black oilcloth. Gingham and calico are also in keeping and cost little. Quilting, which comes by the yard, is a good filler for the cushions.

They are made as follows: Lay the material flat, stand the keg on it, trace around the rim and cut the material a quarter of an inch inside the guide line. Do the same with the quilting except cut it out a half inch inside the guide line. Lay the quilting between the two circular pieces of covering and baste all together. Finish the outside edge with cloth tape folded to cover raw edges. These cushions of different colors may be kept in place by one upholstery tack placed in the center.

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[MRS. ARTHUR CURTISS JAMES.]

(Plant Patent No. 28)

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Appliqués for quilts

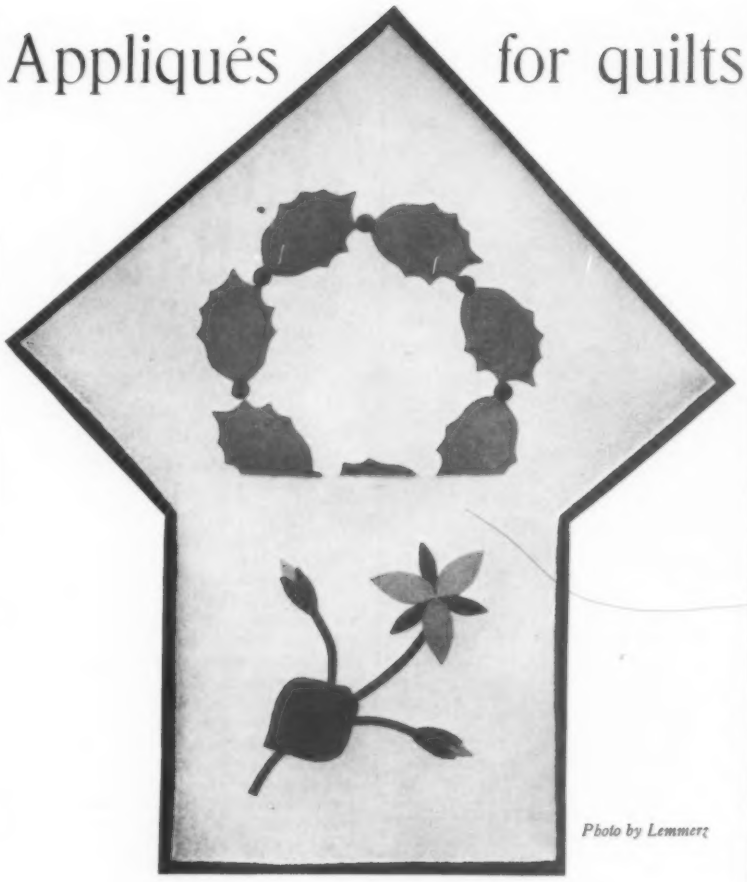

Photo by Lemmerz

Designed by Mrs. John L. Fairey

THE HOLLY WREATH

CHOOSE a soft white material that will quilt easily, for the blocks. Make them fifteen and one-half inches square so that they will be fifteen inches square when finished. Use soft, fast colors for the appliquéd design.

The pattern should be traced in two parts: the leaf and the berry. Trace each part on stiff paper or light cardboard, enlarging of course, and allow one eighth inch all around for turning under. Use green for the leaves and red for the berries.

Lightly trace the design on the white block with carbon paper. Turn under the edges of the leaves and baste down, then do the berries the same way. Appliqué with slanting, invisible stitches, which is easily done with thread in matching colors. When all the blocks are appliquéd, join them together without strips.

Twenty blocks, with an eight-inch border all around makes a quilt seventy-six inches wide and ninety-one inches long. Thirty blocks, with a four-inch border all around makes a quilt eighty-three inches in width and ninety-eight inches in length.

THE TRILLIUM

CHOOSE a soft white material for the blocks and soft, fast color material for the appliqué design. Make the blocks twelve and one half inches square so that they will be twelve inches square when joined together.

Use green for the stems, leaf and sepals and orchid for the petals and buds.

The design may be traced from the illustration and then, of course, enlarged, using stiff paper or light cardboard for each part of the pattern. Allow one eighth inch all around for turning under.

Transfer the design lightly to the white block by tracing it over carbon paper. Then turn under the edges of the stems and baste in place. Or, if desired, green bias fold tape may be used for the stems by folding through the center and basting down. Next turn under the edges of the leaf and baste down. Then turn under the edges and baste into place, first the sepals and then the petals of the flower. Next turn under the edges and baste down the petals and then the sepals of the buds. Appliqué all the parts with slanting, invisible stitches in matching colors.

When this is done, embroider the stamen with yellow, and the veins of the leaf with green embroidery thread. When all the blocks are appliquéd, join them together without strips.

Forty-two blocks with a four-inch border all around makes a quilt eighty inches in width and ninety-two inches in length.

Other simple designs may be worked out in this same way.

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Where there's a hill, there's a way!

[*Continued from page 117*]

from the under side of the leaf. The leaves are bright green on the upper side and mahogany red below. Plantings of Leucothoe with Laurel and Yew add interest and beauty to the rock garden.

Bare spaces among the taller trees need covering and English Ivy is an ideal ground cover, Pachysandra and Periwinkle notwithstanding. The new form, called Baltic Ivy, (Hedera helix baltica) promises to be hardier than the type.

English Ivy, when once established as a ground cover, is sufficiently hardy near New York when not exposed to violent changes of temperature, as for instance, on walls.

Cotoneaster horizontalis (strange how all the rock loving plants have such tongue twisting names) is a delight at any season, the flat horizontal branches bear first tiny pink flowers, and tiny green leaves to match, followed in autumn and winter by scarlet berries.

In getting to know our rock gardens we are surprised to find how many of our native plants and ferns can find a home there, particularly in the informal woodsy parts. But only when we register a vow not to expect that plants from a moist rich woodland will flourish on dry hillsides and vice-versa.

With the help of bulbs, evergreens, and berried shrubs we can prolong the season indefinitely in our rock gardens and look for some surprise every month in the year.

The following short list may be of help to the beginner:

November and December

Berried shrubs for open places:
- Cotoneaster horizontalis
- Various Barberries, Snowberries, and Red Chokeberry
- Viburnum dilatatum, clusters of scarlet berries
- Helleborus niger (Christmas Rose) waxy white flowers in winter and large glossy evergreen leaves, used as a ground cover

January

Dwarf evergreens:
- Juniperus horizontalis glauca (turns a lavender-purple in winter)
- Juniperus communis depressa (turns a lavender-purple in winter)
- Juniperus sabina tamariscifolia (holds its bright green color)
- Juniperus squamata, bluish green
- Juniperus communis hibernica, bluish green

February
- Winter Aconite (Eranthis) in sheltered corners
- Crocus Cloth-of-Gold (C. susianus)

March
- Other Crocus and Snowdrops
- Hepatica and Bloodroot

April
- Narcissus triandrus alba. (Angels' Tears)
- Narcissus odorus campernelli
- Chionodoxa (Glory-of-the-Snow)
- Scilla sibirica (Squill)
- Phlox subulata var. lilacina and alba

May
- Muscari Heavenly Blue (Grape Hyacinth)
- Aubretia deltoidea
- Primula denticulata
- Arabis alpina
- Anchusa myosotidiflora
- Alyssum saxatile compactum
- Aquilegia alpina compacta
- Iris cristata
- Violas
- Primula polyanthus
- Iris pumila
- Iberis sempervirens (Perennial Candytuft)
- Saponaria ocymoides (Soapwort)
- Pulmonaria (Lungwort)
- Daphne cneorum
- Phlox divaricata

June
- Campanula pusilla
- Campanula muralis
- Dianthus caesius
- Dicentra eximia
- Gypsophila reptans
- Veronica teucrium rupestris
- Polemonium reptans
- Thymus lanuginosus (Wooly Thyme)
- Thymus serpyllum coccineus (Common Thyme)
- Various Sedums and Sempervivums

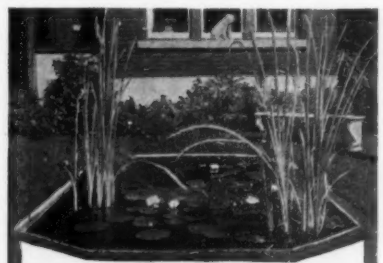
July
- Campanula carpatica
- Helianthemum (Rockrose) in several varieties
- Heuchera Pluie-de-feu

August
- Tunica saxifraga
- Veronica incana

September
- Anemone hupehensis
- Sedum sieboldi
- Sedum spectabile

October
- Aster Mauve Cushion

This list is by no means complete, and is intended merely as an introduction, a sort of starting point for the beginner who wants something of interest in the rock garden at each season of the year.



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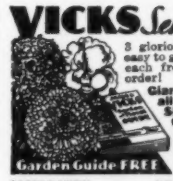

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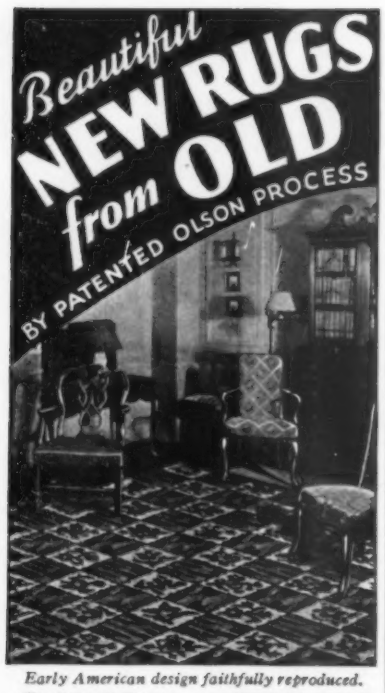

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The parents' part in music lessons

[*Continued from page 165*]

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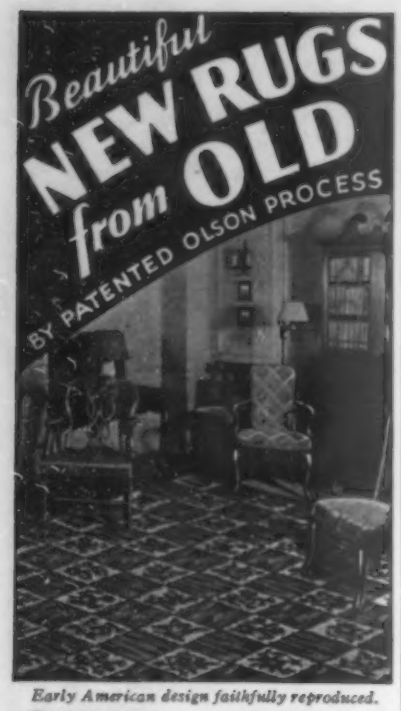

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The parents' part in music lessons

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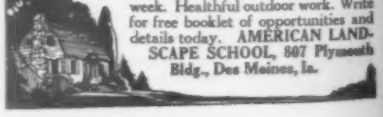

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